IN THIS ISSUE: **OLE BULL, EARLY KING OF THE VIOLIN....By Mortimer Brewster Smith**

MUSICAL COURIER

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EUGENE GOOSSENS

Conductor of the Cincinnati Symphony Orchestra
Opened His Season October 19

COE GLADE,
who opened the New York season of the Cosmopolitan Opera Association in Carmen, on October 8, catches a midnight plane for St. Louis, Mo., in order to rehearse and sing the same rôle with the St. Louis Grand Opera Company, October 10. Singing in opera alternately in New York, Chicago and St. Louis, Miss Glade has become an assiduous patron of the air lines. (Photo by Ralph Morgan.)

ERNEST SCHELLING,
on a holiday at his home on Lake Geneva, training for another season of children's concerts.

SIGRID ONEGIN,
and her son, Fritz Peter, in the mountains of Switzerland, regaling a wild stag with offerings of peanuts.

YEHUDI MENUHIN WITH HIS SISTER HEPHZIBAH.
The two will give a joint sonata recital at Town Hall, New York, on December 19. Hephzibah, who is only fourteen years old, makes her sole American appearance for the season on this occasion. She will be heard in the same capacity in only two other cities, Paris and London, during 1934-35, it being the decision of the child's parents that her playing in public must be extremely limited. Last year Yehudi and Hephzibah recorded a Mozart sonata, winning the Grand Prix Candide, voted to them by a jury of distinguished French musicians. Last summer a recording of Schumann's Grand Sonata made by the brother and sister won this prize for the second time. Both awards, 10,000 francs each, were distributed among the poor and unemployed musicians of Paris. (Photo by Alban, Paris.)

MISCHA ELMAN,
ready to cross the Andes during his recent concert tour of South America.

ETHEL BARTLETT and RAE ROBERTSON,
English two-piano team, at Ostend, where they recently played with the Kursaal Orchestra. They will return for their annual American tour in January.

GRACE LESLIE
at her summer home in Amesbury, Mass., where she held a special summer master class and prepared her own concert programs for this season.

GANNA WALSKA,
making friends with the pigeons of Venice.

SIBYL SAMMIS MACDERMID,
vocal teacher of New York, in Maine. To the right of Mrs. MacDermid is Wallace Magill, baritone, and to her left, Hallett Gilberte, composer.

(See Inside Back Cover for Additional News Pictures)

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Philadelphia Orchestra Opens Operatic Series with Tristan

Impressive Performances Excel on Musical Side, with Notable Ensemble Under Baton of Fritz Reiner—American Débuts Made by Several Members of Cast—Modernistic Décors by Donald Oenslager and Stage Direction by Dr. Herbert Graf Are Striking Feature

By MARGARET M. CODDINGTON

PHILADELPHIA.—For the first time in the history of the Philadelphia Orchestra, a series of operas has been incorporated in its season of symphony concerts. Ten are to be given this season, the first of which was the Wagner music-drama Tristan and Isolde, presented in the Academy of Music on Friday afternoon, October 19, Saturday evening, October 20, and Tuesday evening, October 23. Capacity audiences greeted each performance, and consisted of many of the nation's most noted music-lovers and critics.

The performance was epochal in several ways. First, there was the presence of the entire Philadelphia Orchestra to play the orchestral score. Seldom has an orchestra of the size and standing of the Philadelphia Orchestra been employed in this capacity in connection with any operatic performance. Secondly, there were the revolutionary scenery, staging and lighting effects. The production was designed by Donald Oenslager, and the scenery was, to say the least, very different from any previously viewed for this, or any other opera. Predominantly noticeable were the many and irregular steps from one level to another, both in the second and third acts, and a decidedly modernistic doorway in the third. The lighting effects were beautiful and the staging excellent. Dr. Herbert Graf, of Vienna, was the stage director.

AN OUTSTANDING CAST

Fritz Reiner, an authority on Wagnerian opera, conducted, and did so in exemplary fashion, bringing out the beauty of the great orchestral score to a marked degree, while keeping the principals and others quite in hand. Both the principal rôles were taken by artists who made their American début at this time. Hans Grahl, tenor (Tristan), and Marga Dannenberg (Isolde) are widely known in Europe in these parts, and more than lived up to their reputations, giving portrayals memorable for dignity and tonal distinction. Their singing of the Love Duet in the second act, and the tragic scenes of the third, was outstanding.

Lyuba Senderowna was an excellent Brangäne, both vocally and dramatically. Julius Huehn as Kurvenal sang with power and resonance and displayed histrionic merit. Emanuel List, as King Mark, raised that difficult rôle to great heights. The pathos with which he imbued the long second act solo was admirably seconded by his magnificent voice. Wilbur Evans as Melot, Albert Mahler as the Shepherd, Eugene Lowenthal as a Helmsman, and John Dunbar as the Voice of a Young Sailor, were entirely adequate. The Philadelphia Orchestra Opera Chorus was under the direction of Konrad Neuger.

The operatic score was heard in its entirety, and was played with a splendor of tone that wove the most potent and imaginative spell. The instrumental ensemble was so large that it overflowed from the orchestra pit into the first rows of the auditorium. The quality of the musical reading of Mr. Reiner (a conductor who has demonstrated his rare abilities previously in this city with the production of Strauss' Elektra and other works), added to this impressive array of orchestral players, made this hearing of Wagner's great love drama unusually thrilling. The orchestral virtuosity of the players was magnificent.

SOME SCENIC INNOVATIONS

On the scenic side, too—although traditionalists no doubt were somewhat disturbed by the innovations of the settings—there was another kind of artistic impressiveness. Such skilled blending of the arts of scene designer, with use of color, costuming and lighting, contrived to throw an other-worldly atmosphere about the creatures of the drama. If Tristan and Isolde seemed to have their being in a new and remarkable geometrical world, instead of the panoplied ship, the

(*Continued on page 10*)

London Prom Concerts End; Autumn Season Is Initiated

Variety in Summer Orchestral Programs Under Sir Henry Wood—Myra Hess Appears Thrice at Proms—Szigeti, Lamond, Bartlett and Robinson Soloists—Novelties by Vaughan Williams and Bax—Hofmann Conquers in Recital—Gigli, Vera de Villiers, and Vienna Choir Boys Delight Audiences

By FRANK PATTERSON

LONDON.—Coming from Germany to England, one can scarcely avoid experiencing a certain feeling of relief. Admiration for Hitler and confidence in the sincerity of his intentions and the probable, or at least possible, success of his nationalistic plans, do not prevent the foreigner from feeling out of place in a land so fully engrossed in the solution of its own problems. It is like a weekend guest who lands in the midst of a family squabble.

Not that the Germans audibly squabble. That is not permitted. But they are all still feeling their way. This is as true in music as it is in every walk of life, private and public, business and professional. Musicians are asked to be national and, presumably, anti-Jewish, which means anti-radical; yet a Gentile violinist plays the Mendelssohn concerto; ultra-futuristic composers give their works, and—over the radio at least—all sorts of foreign works are given.

But for the foreigner living more than six months in Germany the matter becomes financially serious. He is expected to report his home bank account; to get permission from the German government to draw a check on his own bank account for use in his own country! He is required to furnish the German government with a complete list of stocks, bonds and other securities held by him in his own country! And he may be required to turn both bank account and securities over to the German government, which acts as trustee, collects interests, dividends, rents, etc., and pays the money to the foreigner in German marks.

This is the law, though it is not always enforced, and there is a gentlemen's agreement between America and Germany by which the holdings of Americans will not be seized, although they must be listed.

This information is given for the benefit of Musical Courier readers who may contemplate an extended sojourn in Germany. The writer hastens to add that nothing of the sort happened to him. He was treated at all times and on all occasions with the greatest courtesy and had an exceedingly pleasant time.

But the music life—the monotony of all this nationalism—gradually became simply appalling. It no longer seemed worth while to go to concerts to hear the same individuals and organizations perform the same music over and over, *da cap, ad infinitum*. And as for popular music—I hope I never hear another Strauss waltz as long as I live.

ALBION'S ECLECTIC ATMOSPHERE

Here in England all of that seems vastly different. Although there is some attempt at nationalism, shown by programs of music by British composers, it is not a political affair, and one is not brought to the state of being grateful for an occasional opportunity of hearing an international concert program.

At a recent Promenade Concert in London a Liszt program was given with Lamond and Emilie Hook as soloists. The Faust symphony was given, Mr. Lamond played the

(*Continued on page 22*)

Malipiero Symphony Played By Koussevitzky in Boston

First American Hearing of New Work Shares Program with Beethoven's Eroica, Given in Memory of Henschel—Recitalists Appear in Hub City's Halls

By MOSES SMITH

BOSTON.—The second pair of concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky, on October 19 and 20, had a program consisting of Malipiero's new symphony, Brahms' Variations on a Theme by Haydn, and the Eroica Symphony of Beethoven. The latter work was played in memory of Sir George Henschel, the first conductor of the Boston Symphony Orchestra, who died last month. It is worth recalling at this time that Henschel conducted the orchestra during three of its formative years, 1881-1884; and that after an extraordinary musical Odyssey he returned to conduct it, at the age of eighty, in the opening concert of the orchestra's fiftieth year jubilee.

The placing of a Brahms number on the program was fortuitous, perhaps, but fortunate as well, since Henschel and Brahms had been close friends, and Henschel had introduced much of Brahms' music to Boston during his stay here. The performances of both the variations and the symphony were of the greatest brilliance; and the readings by Dr. Koussevitzky were of the utmost clarity.

Malipiero's symphony received its first American performances on these occasions. The symphony has as a subtitle, in four movements, like the four seasons. The question as to which movement stands for which season is, nevertheless, not answered with any certainty. The first movement, *quasi andante, sereno,* is indubitably spring-like. But thereafter one guess is as good as another. The second movement is *allegro,* the third *lento,* the forth *allegro, quasi allegretto.* The music is written with simplicity, both in instrumentation and in lack of thematic development. The composer sets down his ideas and has done. The ideas are all light, almost playful and fluffy. They are not always original, but the treatment is—and that is what matters most. There is a pervading sense of lightness over everything—whether pastoral or dance-like. Much of this effect is due to the character of the instrumentation, which is never heavy. In fact, the greater part of the score consists of a sort of question-and-answer dialogue among the various instrumental choirs, so that one frequently has the feeling of listening to chamber music. Only in the last movement does the composer use anything like a full orchestra; and then it is nothing like the modern orchestra in size.

(*Continued on page 7*)

Leeds Triennial Festival Brings Brilliant Events

Chorus Under Malcolm Sargent and London Philharmonic Orchestra Led by Beecham Provide Artistic Concerts — Szigeti and Schnabel Fêted Soloists

LEEDS, ENGLAND.—The Leeds Triennial Festival, built around the performances of the chorus under Malcolm Sargent and, this year, the London Philharmonic Orchestra with Sir Thomas Beecham conducting, as well as a number of eminent soloists, offered with this combination programs of superlative musical worth, including novelties set forth against the usual background of more familiar works. Artistically, the festival has never been more successful. Unfortunately, however, the performances, which were worthy of capacity audiences, did not draw the attendance they merited. This fact excited the resentment of the fiery Sir Thomas, who gave out a vitriolic statement to the press, declaring that he would not conduct in this city again.

The list of novelties which distinguished this year's festival included works of Liszt and Mozart, which, through their unfamiliarity must be added to that category. These were Christus by the first-named composer and the unfinished Mass in C minor by the latter. The mass, edited by Alois Schmidt, and completed in part by music from Mozart's earlier works, is a magnificent score, and was given performance of dignity and merit. The soloists were Dora Labbette, Elsie Suddaby, Heddle Nash, and Keith Falkner.

George Dyson's The Blacksmith, a novelty perhaps more truly deserving of the term, is a setting for chorus, orchestra and piano of a fourteenth century poem describing the workers in a smithy. This is music brilliantly pictorial and suggestive of the hammers, bellows and anvils. Cyril Scott's La Belle Dame sans Merci was presented in all its haunting beauty, with Roy Henderson scoring in the baritone solo part.

Another on the list of novelties was Sibelius' music to The Tempest, a work which includes one of the most vivid tone pictures of a storm that music literature offers.

The chorus attained further artistic heights in their singing of Bach excerpts and in the Verdi Requiem Mass, which was given an interpretation second to none which has been heard in this country. For this masterpiece of tonal projection, homage must go to Sir Thomas Beecham for his superb direction. Ninon Valiin, who sang the soprano part, also deserves citation for the lofty standard of her singing.

Notable features of the festival also included a memorable publishing of Delius' Songs of Sunset, with Olga Haley in the mezzo-soprano rôle. The orchestra was magnificent in the Paris Symphony of Mozart and in Beethoven's seventh symphony.

Highest honors go to the instrumental soloists of the occasion, Joseph Szigeti, who won frenetic applause for his masterly playing of Mozart's fourth violin concerto, and Artur Schnabel, who was heard in the Brahms second piano concerto. Szigeti's name is one to conjure with in Great Britain, and his presence, along with that of Schnabel, from the foremost of the piano cohorts, balanced the excellence of the vocal element of the festival.

R. P.

Goossens Given Ovation

(Special telegram to the Musical Courier)

CINCINNATI.—Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, inaugurated the fortieth season of this eminent organization on October 19. He was greeted enthusiastically by an audience that stood and joined with tumultuous applause in the orchestra men's fanfare. Goossens was accorded another ovation after the playing of his own compositions, By the Tarn and Rhythmic Dances, and after the Cincinnati première of Ernest Bloch's fascinating Helvetia. These, with Mozart's symphony in D, No. 38, were the highlights of the program. This brilliant opening with an ever-increasing audience augurs well for the season.

M. D.

OLE BULL, EARLY KING OF THE VIOLIN

By MORTIMER BREWSTER SMITH

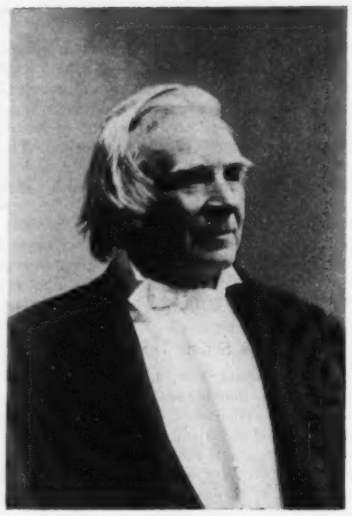
SOME weeks ago there was discovered in some old files in the office of the Leipsic publisher Schuberth the complete manuscript, in his own hand, of Ole Bull's Siciliano e Tarantella. The discovery of this unpublished manuscript written over ninety years ago by the famous Norwegian violinist, has aroused great interest throughout the Scandinavian countries; it has been purchased for the Music Library of the University in Oslo and is to be played this autumn by the Philharmonic orchestras in that city and in Bergen. Bull was an indefatigable composer but as most of his compositions were written for his own highly individual style of playing, only a few have survived him, the best known today being the Sæterjentens Sondag, a simple but charming melody on a Norwegian theme. Undoubtedly many of the compositions are of no permanent musical value, being designed chiefly to show off Bull's amazing dexterity as a virtuoso, yet the Tarantella and his Polocca Guerriera and especially the concerto in A major contain much of interest to the musical student. It would be interesting to observe what effect these pieces (which were received with such wild acclaim throughout Europe during the height of their author's fame) would have on the musical public today if played by an outstanding artist. The restoration of Bull's compositions might well be a boon to the poor violinist driven to despair by the dearth of good material for his instrument.

Norway and Bull

In Norway the figure of Bull long ago attained the proportions of a national hero. Along with Ibsen and Björnson he was among the first to make known to the outside world that there existed a Norwegian culture and a Norwegian art; indeed he may be said to be the first great representative of Norse art to make an impression on Europe at large, for his reputation as a brilliant artist was already established when Ibsen and Björnson began their work. They were both young men and comparatively unknown when Bull called them to the directorship of the first national theatre which he founded in Bergen in 1850. His fame and popularity in his homeland do not however, rest solely on his artistic reputation; he is also revered as a staunch advocate of Norwegian liberty and independence and his memory is fervently honored each May 17, the national holiday. Although Bull played before all the crowned heads of Europe and was the recipient of their favors, he had a fine contempt for most of them which he sometimes expressed in the most reckless manner. He once walked indignantly out of an audience with Bernadotte, King Karl Johan of Sweden, because the old monarch made the chance remark that he had written to the Czar that he too had his Poles, the Norwegians. Bull had a strong nationalistic spirit and spent much of his time and money in working for constitutional liberty for Norway.

An American in Norway, observing how ardently the memory of Bull is kept alive, wonders why he is not better known in the United States, where he attained a popular success exceeded in the nineteenth century only by Jenny Lind and where he married and lived for some years. The character of this eccentric and in many ways highly dramatic genius and the story of his sensational conquest of the musical worlds of two continents, deserve to be more widely known than they are at the present time. The lives of most of the great musical geniuses of the early and middle nineteenth century, nearly all of whom Bull knew intimately, have been told and retold and are familiar to everyone but the fascinating record of this Norseman's spectacular existence remains almost unknown outside his native land. When Thackeray heard Ole Bull play at Longfellow's house and listened to the violinist relate with the true art of the raconteur the story of his amazing adventures, he wrote home to his family: "What a figure for a book!" The book Thackeray must have had in mind, a book that would recreate a life full of adventure and romance, a life which knew the extremes of poverty and wealth, acclaim and disgrace, remains to be written.

Bull was that rarity among great artists, a musician whose natural genius came to full flower without formal training. With the exception of a short period of instruction at



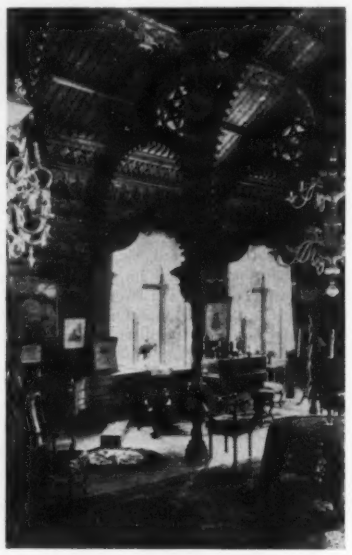
OLE BULL,
from a photograph taken in later life.

the hands of mediocre teachers, he was entirely self-taught, following no school save that of his own devising and hence his playing was an uncontrolled expression of his own forceful and dynamic personality. When he played for the King in Copenhagen and Frederick VI asked him who taught him, he is reported to have answered: "The mountains of Norway, your Majesty."

Stirring Performances

It was natural perhaps that the playing of such an original and intensely individual artist should arouse controversy and that there should be extremes of opinion in judging it. Christine Nilsson remarked to an American friend, referring to Bull: "A charming man but a charlatan, you know." The New York Dramatic Mirror called him "the prince of humbugs." And Spohr, whose opinion was worth more, said that like Paganini, "he sacrifices too many of the noble qualities of the violin to his tricks." Certainly Bull liked to appeal to the crowd and in doing so sometimes resorted to methods which surely compromised his artistic integrity. No serious artist of today would play for his last encore, We Won't Go Home Till Morning, as Bull did on one occasion at a concert in Booth's Theatre, New York. But he was, of course, far from being a mere trickster, for trickery alone could not account for the tremendous popularity he enjoyed during almost fifty years. He was, as many of the finest critics of the period attest, an artist of extraordinary talent; as a virtuoso to be ranked with Paganini himself and as a master of tone one of the greatest of his time. Joachim, as competent a critic as Spohr, said of Bull: "No artist in our time has possessed Ole Bull's poetic power. No one has surpassed his playing of an adagio." And Jules Janin with characteristic enthusiasm and dogmatism paid him the most glowing eulogies and declared him the peer of Paganini. But whatever estimate of Bull was held by the critics, all united in acknowledging the tremendous force of the man and his ability to move his audiences to frenzy. He exerted in large measure that power of personal appeal which Malibran and Lind among his contemporaries also possessed, the power to arouse the emotions of his hearers to the highest pitch of excitement. As John S. Dwight, the Boston critic, wrote of his playing in 1852: "He makes use of the violin to impress his own personal moods upon the audience. You go to hear Ole Bull, rather than to hear and feel his music. It is eminently a personal matter."

In appearance Bull was a commanding and even a handsome apparition. Nearly six feet tall and with a splendid figure—his waist at twenty-four years of age measured twenty-four inches and at seventy it remained the same—he presented a superb appearance when he stepped onto the concert platform. His perfect physical condition and the amazing flexibility of his muscles enabled him to perform feats of sheer power on the violin which seemed incredible. In some of his more powerful passages he appeared, as one observer put it, to be forty feet high. The great majority of those who heard him were so enchanted by the man



THE MUSIC HALL
in Ole Bull's villa at Lysöen. The house shows an influence of Moorish architecture.

himself that their critical faculties seemed to be numbed. The dour Margaret Fuller, after hearing him play one of his more inconsequential pieces went home and wrote in her Journal: "I do not know whether the piece was fine or not. I soon forgot it, and was borne away into the winged life. . . . I felt raised above all care, all pain, all fear, and every taint of vulgarity was washed out of the world!"

International Career

Ole Bull scored his first great success in Bologna when he was twenty-three. Malibran and DeBeriot had been engaged for a Philharmonic concert but when the Italian singer learned that DeBeriot, her favorite, was to receive less than she for his services she refused to appear. Bull was brought in as a substitute and so great was his success that he won fame over night. During the next ten years he became a European celebrity, giving concerts in Italy, France, England, Germany, Austria, Scandinavia and Russia and in 1843 he arrived in America and at once established that popularity which continued unabated for almost forty years. His first American tour created a furore only equalled by Barnum's expert exploitation of Jenny Lind. On this first visit he appeared alone in his concerts but on subsequent tours he was assisted by various well-known American artists of the day and in 1857 was accompanied on his tours by a little musical prodigy of eight years of age, later to become famous as Adelina Patti. In America as in Europe, Bull's happy, exuberant nature and the charm of his manner won for him many close and loyal friends such as Longfellow, Margaret Fuller, Edward Everett Hale, Henry Clay, Julia Ward Howe, Harriet Beecher Stowe, James Gordon Bennett and Edwin Booth. In Europe he numbered among his intimates such diversified figures as Hans Christian Andersen, Bettina Von Arnim, Malibran, Ibsen, George Sand, Fanny Elssler, Mendelssohn, Chopin, and Liszt (with whom he often appeared in concert).

Bull's experiences in America were not all happy ones. In the 1850's he purchased a huge tract of land in Pennsylvania, over 250,000 acres, and attempted to found a self-sustaining colony for his Norse countrymen. After he had sunk his considerable fortune in the venture he learned that he had been swindled and that the title he held to the land was fraudulent. He became involved in debt and for a number of years was pursued relentlessly by his creditors and on more than one occasion was subjected to the annoyance of having his violin attached. This affair was typical of the careless attitude he had towards matters of business throughout his life. At certain periods of his career he was a rich man, according to the standards of those days—on one tour alone in America he was estimated to have made one hundred thousand dollars—but by various means he contrived to spend the greater part of what he earned. One year he gave over forty concerts in England and received not a cent for them for the simple reason that he had thought it unnecessary to have a written agreement with his manager.

At the age of sixty Bull was married for the second time, to a young American musical student forty years his junior, a Miss Sara Thorpe, daughter of a Wisconsin Senator. His first wife, a Parisian, died in 1862. After his second marriage he maintained a home in Madison, Wis., and in the winter of 1879-1880 lived at Elmwood in Cambridge, Mass., while Lowell was serving as Ambassador in London. During that winter he was often with his friend Longfellow who had a great fondness for the Norwegian violinist. Bull is the "fair-haired, blue-eyed" musician of whom the Cambridge poet wrote in his Tales of a Wayside Inn.

Return to Norway

The island of Lysöen where Ole Bull's old home is situated is something of a national shrine in Norway. It is situated in the lovely Bjorne fjord, about twenty miles south of the city of Bergen and not far from Troldhaugen where Bull's friend Grieg lived. When Ole Bull was a young man he used to walk out to the lovely Lysekloster valley and often expressed the hope he could some day have a home there. That hope was realized in 1872 when he purchased the island opposite the ruins of the 700 years' old cloister and built for himself a large house of a curious combination of Norwegian and Moorish architecture. This house, which is still in the possession of his American descendants, is, with the exception of certain additions, much the same today as it was when Bull lived there. The outstanding feature of it is the music hall, a huge room over sixty feet in length and constructed throughout of natural pine cut from Lysöen itself. The house stands on the edge of a cliff overlooking the *fjord* and the mainland, and with a splendid view of the high peak Lysehorn on the summit of which Ole Bull once played to the peasants on St. Han's Eve. (Bull delighted in trying his violin in unusual places. He once played in the Mammoth Cave in Kentucky and on his sixty-sixth birthday, at the suggestion of the King of Sweden, he climbed to the top of Cheops' Pyramid in Cairo and played his Sæterjentens Sondag.)

The island has a shore line of about three miles and is densely wooded and rocky; and on one side it is open to the North Sea. Winding throughout are about twenty miles of wide white paths made of pulverized sea shell, many of them laid out by Bull himself. The whole atmosphere of the place, especially in the beautiful Northern summer, has a charm and loveliness difficult of description. One thinks of what Bull himself said of it: "I have never seen anything that attracts me so mysteriously; it is so grand, so sweet, so sad, so joyous. I cannot account for it. . . . It makes me weep in prayer for all enemies and friends."

The family of Olea Bull Vaughan, the only child of Bull's American marriage, are usually in residence here in the summer months but the music hall and the entire island are open to visitors. As many as 400 persons have visited Lysöen in a single day. There is much here to recall the great violinist, the furniture he used, his correspondence and notebooks, many photographs and mementos of concerts from San Fran-

(*Continued on page* 19)

IN NEXT WEEK'S ISSUE

THE INK PATH OF THE GREAT

By CARL TOLLEFSEN

Rosa Ponselle Fêted as Soloist in Opening Pittsburgh Orchestra Event

Resident Symphonic Forces Announce Eight Concerts for Season—Goossens and Iturbi to Be Guest Conductors—Notable Recital Series Arranged

PITTSBURGH, PA.—The regular symphony season was ushered in auspiciously on October 17 by the Pittsburgh Symphony Society, led by Antonio Modarelli, with Rosa Ponselle excelling in solo rôle. More than 3,300 music enthusiasts packed Syria Mosque. From beginning to end salvos of applause were showered upon La Rosa, Modarelli and players.

The orchestra's milieu was Haydn's D major symphony; Afternoon of a Faun (Debussy); Entrance of the Little Fauns (Pierne), and Rimsky-Korsakoff's Spanish Caprice. Ponselle's art was further glorified in a Verdi aria from Sicilian Vespers, Gluck's Divinites du Styxe, and a heap of extras. Stuart Ross played intensely interesting and artistic accompaniments.

With $50,000 in the orchestra's treasury, the result of a recent drive for funds, two years of activity are assured for the orchestra. For the first time since its reorganization in 1927 the Pittsburgh Symphony Society offers a course of eight concerts.

The list of soloists for the remaining concerts includes Albert Spalding and Mischa Elman, violinists; Coe Glade, contralto; Walter Gieseking, Beveridge Webster and Henry Harris, pianists, the two last named being young Pittsburgh artists. Eugene Goossens and José Iturbi will be guest conductors.

RAMIN IN ORGAN PROGRAM

Günther Ramin gave a notable organ recital at Calvary Church, presenting works of Bach and Reger as the program feature. The final number was an improvisation on a theme submitted by Marianne Genet, local organist-composer.

Genevieve Jones Allen gave a significant dance recital at Irene Kaufmann Settlement Little Theatre.

The Y. M and W. H. A. Musical Society launches its ninth season of Sunday night concerts on October 28, with Frederick Jagel, tenor, as artist. Following him come Bronislaw Hubermann, violinist; Bartlett and Robertson, duo-pianists; Rosemarie Brancato, soprano; Russian Symphonic Choir; and Madeline Rosenbaum, Pittsburgh pianist, who will make her début. With the exception of Jagel, the entire roster of performers will be heard here for the first time.

The Pittsburgh String Symphonic Ensemble (Oscar Del Bianco, conductor) played the opening concert of its fifth season before a large and responsive audience. Works given their first local production included C. P. E. Bach's Third Sinfonia in C; Suk's Serenade, op. 6, and Tartini's Sinfonia Pastorale. Frank Apter is the ensemble's new concertmaster.

RECITAL SERIES ANNOUNCED

May Beegle's managerial activities enter the twelfth season with the announcement of a brilliant list of events offered on her music menu. The Metropolitan Quartet—Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli—with Giuseppe Bamboschek at the piano, start the series on October 30. Then follow in order Rachmaninoff, Monte Carlo Ballet Russe, John Charles Thomas, Wiener Saenger Knaben, Lily Pons and Yehudi Menuhin.

The Art Society's sixty-first season features five concerts at Carnegie Music Hall: a joint recital by Gladys Swarthout and Frank Chapman; Winifred Christie in a performance on the Moór double-keyboard piano; Igor Stravinsky, eminent composer-pianist; Samuel Dushkin, violinist, and the Glazounoff String Quartet; Gregor Piatigorsky, and Lotte Lehmann.

The Pittsburgh Orchestra Association is sponsoring four concerts. Under its auspices the nineteenth season will be ushered in by the Detroit Symphony Orchestra led by Ossip Gabrilowitsch, with Viola Mitchell, Pittsburgh violinist, playing the Malipiero concerto. Then come the Boston Symphony Orchestra with Koussevitzky; the first appearance at these concerts of the Pittsburgh Symphony Orchestra under Antonio Modarelli, and the Minneapolis Symphony Orchestra with Eugene Ormandy.

MENDELSSOHN CHOIR'S SCHEDULE

The esteemed Mendelssohn Choir, directed by Ernest Lunt, plans three concerts, the first of which on November 22 brings to performance César Franck's Mass in A, and the first local production in English of Ernest Bloch's sacred service, Avodath Hakodesh, with Frederic Baer as soloist. Christmas week brings the customary performance of Handel's Messiah, and the final event in April will be a miscellaneous program with a prominent instrumental soloist to be announced later.

Dr. Marshall Bidwell, organist and music director of Carnegie Institute, and Dr. Caspar P. Koch, municipal organist of Northside Carnegie Hall, have resumed their weekly free recitals.

Thomas T. Webber, Jr., municipal organist of Youngstown, O., played a recital at Calvary Church here devoted exclusively to the compositions of Garth Edmundson, a fellow-organist of Newcastle, Pa.

Tuesday Musical Club's President Day featured Louis Crowder, gifted young local pianist, in a full-length and interestingly performed program. R. L.

Evidences of Economic Improvement in Country Point to Musical Growth

Calvin Franklin, of Columbia Concerts Corporation, Finds Numerous Signs of Return to Pre-Depression Activity in Tour of Many States

Calvin Franklin of the Columbia Concerts Corporation, recently returned from a trip which took him as far south as Florida and as far west as Texas, St. Louis and Chicago, finds unmistakable signs of economic recovery in this territory, in commercial as well as in music lines.

"One significant indication of the present trend is the increase over last year of the student enrollment at the colleges. Parents who have to 'cut down' drastically cannot send their children to college. On the other hand, when the money begins to flow back into the family coffers, the younger generation gets a chance at higher education. Hence, I take it for an encouraging sign when college attendance is up fifteen per cent in Virginia, twelve per cent in North and South Carolina, twenty-one per cent in Florida, nineteen per cent in Louisiana, eighteen per cent in Texas.

"I found on my trip that the hotels and Pullman accommodations were in demand again, to such an extent that reservations had to be made ahead of time, something which has not been necessary for several years. The commercial travelers on the trains were carrying full lines of goods and reported orders returning to pre-depression levels.

SOME PARTICULAR INSTANCES

"So much for general indications. Recovery in music affairs seems well on the way to becoming an accomplished fact. I visited fifteen towns, and out of this number twelve have signed up for concert courses. In Kansas City, Walter A. Fritschy, at the time of my visit, lacked only 121 subscriptions to sell out his auditorium seating 3,200 for his annual concert series. Mr. Fritschy said that last year had marked the turn of the tide for him, and that next season he contemplates resuming his full pre-depression schedule.

"The season of the Philharmonic Orchestra of New Orleans is a complete sell-out with 2,800 subscriptions and they have been obliged to schedule extra concerts and more artists to meet demands of music lovers in that city. They arranged for a new series there, and in addition are having the San Carlo Opera, the Chicago Civic Opera, the Minneapolis Symphony Orchestra and Richard Crooks.

"Orchestras are being organized in many towns all through the territory I visited. For example Colorado Springs has an orchestra and has engaged soloists. Oratorio societies and choruses are being organized.

"In Chicago, I found the San Carlo Opera playing to sold-out houses. This organization is booked for forty weeks, and the Chicago Civic Opera is booking a countrywide tour also.

"These observations were made on my own trip—most of which was through a territory which used to be thought indifferent to music. Reports from other sections of the country are just as encouraging. Towns and cities which follow the Community Concerts plan are averaging a thirty per cent increase in their audiences, and a number of cities which had dropped their concert courses are rejoining the association this season. For instance, Spokane, Wash., which had given up their concert series three years ago, has revived its local Community Concerts unit and comes forward with $11,000 in their budget. San Francisco has demanded three additional performances in their annual fall opera season.

"In my opinion, all signs point to a strong revival in all music lines during 1934-35, and I predict the complete restoration of music to its rightful prosperity in 1935-36."

M. L. S.

Maurice Jacquet Honored

Maurice Jacquet, musical director of the Oscar Seagle Studios, was recently the recipient of the French decoration, Knight of the Legion of Honor, for his ability as a composer, conductor and pianist. Oscar Seagle, with whom M. Jacquet will again be associated in New York this winter, has always been closely affiliated with France and French music, having spent many years there before the World War as student, singer and teacher.

Heifetz Returns from Tour of South and Central America

Back from South America, Panama, and Mexico after a tour of fifty concerts, Jascha Heifetz arrived on October 10 at the Newark Airport, having flown there directly from Mexico City. He was accompanied by Mrs. Heifetz. He left for Detroit, Mich., on October 12 to rehearse for an appearance with orchestra on the Ford radio hour the following Sunday evening. October 17, he made his first New York appearance of the season at Carnegie Hall.

From South America the violinist brought back with him a large collection of rare folk music of Chile and the Argentine. He himself while on tour made transcriptions of two Mozart divertimenti which he is playing on his programs this season. In Buenos Aires he met the Italian composer Ottorino Respighi who had come to conduct The Flame (Fiamma). Heifetz played nine concerts in Buenos Aires and seven in Rio de Janeiro, as well as series of recitals in Montevideo, Sao Paulo, Cordova, Rio Plata, Bahia Blanca, Mendoza, Santiago de Chile, Valparaiso, Vina del Mar, Lima, and other centers. He also played in Panama City.

In Mexico City he was the first soloist to be heard at the inauguration of the new Palace of Fine Arts. He gave eight concerts in all there, his final appearance taking place under the baton of José Iturbi. It was an all-Beethoven program, consisting of the Eroica symphony and the violin concerto. It was Iturbi's first concert this autumn in Mexico, the Spaniard having only arrived from Los Angeles two days previously. The joint appearance was arranged on twenty-four hours' notice, Heifetz delaying his departure to appear under Iturbi's baton. Despite the shortness of the notice, it is stated the house was completely sold-out and hundreds turned away.

In Mexico, too, Heifetz, who is interested in painting and has personally collected much contemporary art, spent considerable time with the American painter Maurice Sterne, who was living in Taxco, and the Mexican Diego Rivera. He brought back with him a painting and a drawing by Rivera.

Cleveland Orchestra to Give Shostakovitch Opera in New York

The Cleveland Orchestra, Artur Rodzinski directing, will present the New York premiere of Dmitry Shostakovitch's opera, Lady Macbeth from Mtsensk, at the Metropolitan Opera House in February. The probable dates are February 5 or 12. The first performance in America for this work is scheduled by Dr. Rodzinski and the Cleveland Orchestra in Cleveland, January 31 and February 2. The Art of Musical Russia, a Russian opera company now appearing in the Cosmopolitan Opera series in New York, will participate in both the New York and Cleveland productions.

MARIA JERITZA
will open the season of the Chicago Grand Opera Company on November 10, singing the title rôle in Turandot. (Photo by Setzer, Vienna.)

Boston Hears Premiere of Malipiero Symphony

(*Continued from page 5*)

The work was fairly cordially greeted by Boston audiences after most discerning treatment at the hands of Dr. Koussevitzky and his musicians.

Raymond Havens, Boston pianist, opened the Jordan Hall recital season on October 15 before an appreciative audience of good size. Mr. Havens, a serious musician as well as a pianist of almost transcendental technical facility, played a program out of the beaten track: a Concerto Grosso by Vivaldi arranged by Havens, the Beethoven sonata in E flat, op. 27, No. 1, and shorter pieces by Enesco, Liapounoff, Sibelius, Chopin, Weber and Liszt.

A rather unusual concert was given at Steinert Hall on October 17 by the Song Weavers of New York, most of whose program consisted of concerted vocal music, for the most part arranged in that fashion by the accompanist of the evening, Edna Sheppard. There were however numerous solos in addition. The proceedings had, to a certain extent, the face of the salon, rather than of the concert hall. But the entertainment was for the most part well liked. The voices of the three singers themselves—Margherita Toscano, Mollie Gould and Rita Sebastien—were pleasing.

An unusual type of ensemble singing as well as of program were to be observed at a concert in the lecture hall of the Boston Public Library on October 14, when Henry Gideon led L'Africaine Singers through liturgical numbers in Latin and arrangements of Negro spirituals. The attitude of devotion on the part of these colored singers in all of the music they sang was extraordinary.

Hazel Hallett, Boston pianist, was the artist on the occasion of the first Open House of the Longy School for the new season, on October 16 at the School Quarters in Cambridge. Miss Hallett played music by Bach, Beethoven, Schumann, Mendelssohn, Debussy and Chopin.

Judson Resigns Philadelphia Orchestra Management, Report States

A report circulated in Philadelphia last week stated that Arthur Judson had submitted his resignation as manager of the Philadelphia Orchestra. According to news dispatches published in New York papers, the directorate of the Philadelphia Orchestra Association as a whole had not met recently and no action could thus have been taken in the matter. It was stated that "differences over management policies, involving, among other things, the extent of the power to be accorded Leopold Stokowski, the conductor," were among the things responsible for the reported resignation.

Mr. Judson has been the manager of the Philadelphia Orchestra since 1912, the year in which Stokowski assumed its direction. A leading figure among musical executives, he is also the manager of the New York Philharmonic-Symphony Orchestra and head of Concert Management Arthur Judson.

Pons Has Appendicitis

LONDON.—Lily Pons has canceled all her European engagements on account of an emergency operation for appendicitis.

Lawrence Tibbett Sees American Music Shaking Off Subservience to Tradition

Period of Awakening for Our Artists Now in Process, Says Eminent Baritone of Opera, Concert, Radio and Musical Films

Lawrence Tibbett made an address at the recent Conference on Current Problems and Changing Standards at the Waldorf-Astoria, New York, speaking over a nationwide hook-up on the subject, Changing Standards in American Music. The baritone said the title of his remarks would seem to indicate that in American music there has been an established character. However, owing to the "national inferiority complex" which for long made this country subservient to European ideals, our nation has been prevented from settling into any fixed cultural or musical mold. This has resulted in the native interpretative artists presenting to the public for the most part only foreign art, Mr. Tibbett believes.

"What do we find in the present?" he asked. "We still can discover no culture which may be said to represent the whole of America. But indications are not lacking that the day is coming when America will emerge as a homogeneous entity."

Contributing forces to this culmination, he finds, are the check on immigration and the passage of time which gradually erases the most pronounced foreign aspects of the first and second generation Americans; modern means of transportation which are obviating sectionalism; and the motion picture and radio which provide common dramatic and musical fare for the whole country.

Mr. Tibbett finds that our "national inferiority complex" is disappearing.

Support of Art Passing to the Many

"The birth of an American school of performers is inevitable. For one thing, the support of music itself is passing from the hands of the few to the great public; that same great public created by the formerly despised movie and the present questioned radio. This great public may not yet have arrived at the point of fully developed powers of discrimination, but its interest in music is fresh and vital, and it decidedly knows its own tastes. The American artist, with his American background and intimate contact with life as generally lived in this country, instinctively knows how to give pleasure to this public. And because the American public is imperious in demanding satisfaction, the American artist will gain more and more success since he is best equipped to provide that satisfaction.

"As for our composers, they present special problems. Until American life has crystalized more definitely, it will not be possible to listen to a piece of music and say, 'That represents America.' At present we can only say, 'This represents a certain phase of American life' or, 'That has a certain type of American spirit.'

"This does not imply that there is no good music being written in this country today, or that our composers are still imitating European models as much as they did in the past. It simply means that, though tending towards homogeneity, we are still too heterogeneous for any one style of composition to have developed which can be considered comprehensively American."

The Future of American Opera

Mr. Tibbett said a good word for American music, then passed on to the future of opera in this country. At present, he said, America as a whole is not interested in opera. In order to secure general public support for this branch of art, the singer believes that operatic institutions should adapt themselves and their productions to the strongly individual tastes of the American public. Operas should be given in English—the common tongue of the nation.

"Various aspects of production must be revised. Americans abhor bad 'theatre'—most current opera is ludicrous 'theatre.' In the matter of drama itself, in the acting and in the staging, most contemporary opera outrages the highly discriminatory tastes of the American theatre-going public.

"A larger repertoire of operatic works by native composers and librettists must be developed. The success of The King's Henchman, Peter Ibbetson, The Emperor Jones and Merry Mount proves that Americans can be just as responsive to native works as are Germans, Italians, Frenchmen and Russians. And it is illuminating to note that in the past ten years no imported opera by a contemporary composer has held the boards as long at the Metropolitan as have the four works I have just mentioned.

"In closing I should like to amplify something I said at the beginning.

"Not only am I proud of being an American singer, but I am happy to be an American singer at this particular time. No longer is the American musician a worker in a completely alien art. After long years of striving and frequent discouragement, the American artist is gradually coming into his rightful estate.

"I can assure you that I, for one, find it thrilling to be pursuing a career in this period of awakening and fulfillment."

Tenth American Composers' Series Planned by Dr. Hanson in Rochester

Opera by Resident Company with Noted Guests Enlists Enthusiastic Support of Public—Orchestral, Choral and Recital Events Provided in Rich Profusion

Rochester, N. Y.—The tenth season of American Composers' concerts will be commenced when Dr. Howard Hanson leads the Rochester Philharmonic Orchestra on November 1 in a program of works by Herman Rudin, Irving Landau, Burnet Tuthill, Charles Martin Loeffler and Burrill Phillips. This project has become widely recognized as a major influence in the development of native orchestral compositions. Selection of program material for this composers' laboratory is made from a constantly growing number of works submitted from all sections of the country. Plans for this series, which culminates in the annual spring festival of American music, are more extensive than in former years.

A prospective sell-out looms for Rochester's first venture in locally produced opera since this city's American Opera Company disbanded in 1928. The first production, Madam Butterfly, will be given in English with guest artists, Queena Mario, Paul Althouse, Alfredo Gandolfi, and Joan Peebles, in the principal rôles. Other parts will be taken by local singers, including Inez Harvuot, Richard Halliley, Edward Van Niel, Nathan Emanuel, Michael Vacanti, William Kimmel and Harold Kolb. The Rochester Civic Chorus, newly formed last year, will participate and the Civic Orchestra will furnish the orchestral background, Guy Fraser Harrison conducting. Nicholas Konraty is general director of production.

All indications point to a banner year for music in this community. The various activities which are sponsored by the Civic Music Association are expected to draw capacity houses this year, after several comparatively lean seasons. The series of Eastman Theatre concerts has already attracted more than half again as many subscribers as last year, although the sale of season tickets is not yet over. The seats for the Rochester Philharmonic concerts are correspondingly popular, in spite of the elimination of the usual six-day drive for ticket sales which the women's committee has heretofore carried on.

Eastman School Musical Events

The various ensemble organizations of the Eastman School will contribute much again this year to the musical life of the community. The Eastman School orchestra has announced plans indicating a season of unusual variety. Dr. Hanson will conduct the first concert in the Eastman Theatre on November 27, in a program consisting of the first symphony in E minor of Sibelius, Debussy's Iberia, and the Prelude and Liebestod from Tristan and Isolde. Other works to be performed by this student organization include most of the Beethoven symphonies, the Brahms fourth symphony, the Schubert C major, the Bach second Brandenburg concerto, Tod und Verklärung of Strauss, a Tschaikowsky symphony and many contemporary works. Soloists from the student body will vary the program content. Other activities of the orchestra are a series of radio engagements over a national hook-up, a choral concert, and the furnishing of concerto accompaniments for graduate performers. Three rehearsals are held each week, one of which is devoted to reading in the field of contemporary music in order to acquaint the players with modern scores. At this latter rehearsal student compositions are often read, allowing the composers to hear their works. Samuel Belov is the regular conductor of the orchestra.

The Eastman School Chorus will honor the 250th anniversary of Bach's birth by a performance of his Magnificat in D major, for chorus, solo voices and orchestra, under the direction of Herman Genhart. An American première of Pervigilium Veneris, a choral work by Timothy Spelman, in an American Composers' concert with the Philharmonic, will also be a feature of the season.

Puccini's La Boheme will be given in English by the opera department of the Eastman School as its most pretentious offering this year, according to an announcement made by Emanuel Balaban, executive director. Other works in the company's repertoire this season include The Music Master and Serva Padrona by Pergolesi, Dohnányi's Tante Simona, and a work by Leo Blech entitled Versiegelt.

Chamlee Opens New Course in Milwaukee

Concerts Sponsored by Arion Musical Club Successfully Launched—Other Programs Arranged

Milwaukee, Wisc.—The opening musical event of the season was also the premier recital of a new series launched by the local Arion Musical Club, which this year will conduct the group of concerts usually handled by Margaret Rice.

This concert was given at Pabst Theatre on October 17 by Mario Chamlee, tenor. The club succeeded in assembling a first concert audience that augurs well for the new undertaking, which includes five programs. The next recital will be presented by the Don Cossack Russian Male Chorus.

Mr. Chamlee was in good form, and won his audience completely. It has been some time since he sang here and he left his audience wishing for an early reappearance. Mr. Chamlee was kept on the stage following his final number and adding encores. His program included a German group, several operatic excerpts and an English section, as beautifully sung as anything Milwaukee has heard in seasons. Frederick Schauwacker was the accompanist, and also played a solo group, being required to add several numbers also.

Athenaeum to Present Resident Artists

At the Athenaeum there was begun a series of concerts designed to provide gifted young Milwaukee artists with an opportunity for public appearance. Angela Chopp, soprano, recently returned from study abroad, proved richly gifted in voice and interpretative skill.

With the two weeks of opera performances at the Pabst Theatre by the San Carlo Opera Company, Milwaukee's musical year will definitely get under way with a full season of encouraging proportions. The Chicago Symphony Orchestra opens a series of ten concerts at Pabst Theatre, a new chorus directed by Alfred Hiles Bergen will appear during the winter, and there is a possibility that the recently completed symphony by Carl Eppert, City Nights, will be played under Dr. Frederick Stock's direction here.

J. E. McC.

Civic Orchestra Programs

The Rochester Civic Orchestra has outlined plans for an active season, under Guy Fraser Harrison. The orchestra will present a series of "pop" concerts on twenty-three Sunday evenings throughout the year, eight educational concerts for school children, and a series of broadcasts over the NBC network. In addition, the ensemble is to assist in two grand opera productions, Madam Butterfly and Carmen, and the presentation of three light operas.

Alf Klingenberg, first director of the Eastman School, and Mrs. Klingenberg paid a short visit to Rochester. They were cordially welcomed at the Eastman School and their many friends in the city provided a number of social functions in their honor. Mr. and Mrs. Klingenberg reside at present in Paris.

George Eastman honorary scholarships were recently awarded to fourteen seniors, six juniors, seven sophomores, and two freshmen by Dr. Hanson. The awards are based on all-round good scholarship. Following the exercises, Dr. Hanson made an address before the student body concerning some of the problems facing music students.

George Barlow Penny returned from Europe in September to resume his teaching at the Eastman School. Mr. Penny sailed for Italy in February to continue his research work in preparation for the completion of his book, which is sponsored by the Oberlaender Trust of the Carl Schurz Foundation.

T. G.

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EDWARD JOHNSON

NEW YORK RECITAL—TOWN HALL—OCTOBER 9, 1934

"A SUPERLATIVE SINGER OF SONGS"—*JOURNAL*

"Finish and High Intelligence of Interpretations."—*TIMES*

"Carusoan Proportions in Vibrancy and Climactic Grandeur."—*EVENING POST*

"Secure in the Art of Interpretation, Faultless Diction."—*AMERICAN*

"A Master of Vocal Resources, None Can Surpass, Few Can Equal Him."—*JOURNAL*

"An Example of a Successful Singer."—*BROOKLYN EAGLE*

"Vivacity, Agile Plasticity, Intelligence."—*STAATS-ZEITUNG*

NEW YORK TIMES

A large audience had occasion to appreciate again the finish and high intelligence of his interpretations. Clean phrasing and clear diction presented a very graphic picture . . . Mr. Johnson interpreted his varied program with marked authority, with a fine sense of dramatic values and with admirable treatment of text. Repeatedly recalled he extended with many encores.

NEW YORK AMERICAN

He is to be congratulated, he delivered compositions of great exactions with style, intelligence and taste of a musician secure in the art of interpretation . . . sung with appropriate restraint and nobility of style . . . charm and sparkle that illumine . . . vanquished vocal difficulties . . . excellence of the interpretations, polished style and faultless diction were notable throughout the program.

N. Y. HERALD TRIBUNE

For many years one of our most admired operatic artists, Mr. Johnson brought a program of songs in English, Italian, French and German, from the seventeenth century to the present day. The tenor's work had intelligence and enthusiasm and commendable diction.

NEW YORK EVE. JOURNAL

"HIS ART FASCINATED"

JOHNSON STIRS TOWN HALL. Edward Johnson can sing. That is a statement which should be emphasized by shoutings and underscorings to drive home how WELL he can sing. As a leading tenor of the Metropolitan Opera, many forget what a superlative singer of songs he is. Not only is he a master of vocal resources but his musicianship and scholarly attainments make it possible for him to round out a song of whatever style, and in whatever language, as a complete artistic entity. He has his listeners hanging onto the edge of their seats in fascinated attention, and the large audience which filled Town Hall showed by hearty response how his art moved them. None can surpass Johnson as a recitalist, and few can equal him.

NEW YORK EVENING POST

The tenor was not long in showing us that this would not be an off night. He seemed to reach Carusoan proportions in vibrancy and climactic grandeur.

N. Y. STAATS-ZEITUNG

There are few who reach the requirements of opera who can hold their own in the concert hall. Edward Johnson shows his art, vivacity and agile plasticity of his interpretations. The easy agility of his voice, handled with careful economy, the plasticity and intelligence of his declamation give to his interpretation throughout, penetration and colour. A song recital with much joyous applause, which in the French and final American groups he rose to an immense climax. (Paul Bekker).

BROOKLYN EAGLE

Edward Johnson may be taken as an example of a successful singer. He has a good appearance; his stage manners combine dignity with intimacy; he engages an audience's liking immediately and holds it without effort. The impression of cultivation, rare in the opera house or concert hall, is conveyed in his singing which exhibits the virtues of intelligence and taste. Early Italian and English airs, modern Italian, lieder, a French group and songs by Loeffler and Griffes were disposed of with grace and polish.

MANAGEMENT: METROPOLITAN MUSICAL BUREAU, Inc.

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Beethoven-Strauss Program Ushers in Cleveland Orchestra Year Impressively

Rodzinski Hailed on Taking up Baton—Günther Ramin and Nevada Van der Veer among Season's First Recitalists—Fortnightly Club Begins Winter Schedule

CLEVELAND, O.—Cleveland's official music season was launched in the grand manner at Severance Hall on October 11, when Artur Rodzinski conducted Beethoven's Eroica and Richard Strauss' Heldenleben with the Cleveland Orchestra. A sold-out house, with numerous seats added, greeted orchestra and leader with enthusiasm. The beauties of the third symphony were realized with the sensitive reactions of a musical master mind. After the intermission Rodzinski returned to his desk to conduct an exhilarating performance of the Strauss opus. Brilliance and virtuosity were displayed to an astonishing degree by the orchestra. All complications and intricacies of this involved score were solved by Rodzinski with baffling simplicity; he delved into these tonal depths, illuminating them with his keen sense of contrast.

The second program will display a more varied character; we are to hear a first performance in America of the Bach-Liszt Weinen, Klagen transcribed by Leo Weiner (another novelty for Cleveland); Tapiola, a tone poem by Sibelius; as well as familiar Debussy and Albeniz compositions. The distinction of first soloist with the orchestra will go to the eminent artist, Severin Eisenberger, who will perform the Beethoven E flat concerto.

RAMIN APPLAUDED IN RECITAL

Günther Ramin was heard at the Art Museum after an interval of two years and delighted his engrossed audience with an exhibition of his extraordinary talents at interpreting and improvising great music. His program consisted of Buxtehude's prelude and fugue in G minor; a chorale fantasy by Pachelbel; a prelude and fugue by Lubeck; two Bach numbers and Max Reger's Introduction and Passacaglia. At the conclusion of the printed program he offered his astounding gift of improvisation on a given theme and was vociferously applauded by his capacity audience.

An interesting program was offered as its afternoon concert by the Fortnightly Musical Club in conjunction with the College Club. Hungarian music was performed by Vilma Takacs in two groups of songs by Kodaly; Flavia Seith Marsh, pianist, and Henrica Jones, violinist. The first formal evening concert of the club will be given by Lila Robeson, contralto, with Mrs. Harry L. Goodbread at the piano.

At the regular Sunday afternoon concerts in the garden court of the Museum of Art, Arthur W. Quimby will offer organ works of Pachelbel, Schlick, Reger, Bach, Chausson and Vierne during this month.

RODZINSKI TO LEAD AMERICAN WORKS

Several American works have been singled out for performance by Dr. Rodzinski, as revealed in an interview upon his return to the city. Roy Harris is already at work on the piece commissioned by the League of Composers to be performed by Rodzinski. Arthur Shepherd, Emerson Whithorne and Werner Josten are some of the other composers under consideration.

Nevada van der Veer, who has joined the faculty of the Cleveland Institute of Music this season, was heard in a fine song recital at Samuel Mather Hall; her offerings, ranging from Bach, through the German romantics, and into the modern French composers, were sung with authority, style and intelligence, surrounding each composition with the atmosphere of its creator's intentions. Encores were demanded and cheerfully granted. Mme. van der Veer awarded a scholarship to Mildred Cornsweet, who was the only applicant chosen from a large number of ambitious voice students.

Arthur Loesser has selected three German composers for his lecture at the institute in the comparative arts course. They are Mahler, Reger and Richard Strauss.

The dearth of piano recitals from which we have suffered during past seasons, will be materially alleviated in the first weeks of the new season, as announcement is made of concerts by Rachmaninoff, Severin Eisenberger, Beryl Rubinstein and Ruth Slenczynski. Mr. Eisenberger is scheduled to play four recitals, devoting one evening to Beethoven, Brahms, Schumann and Chopin respectively. As far as memory serves, this feat has never before been attempted in Cleveland and is arousing universal interest.

R. H. W.

Philadelphia Orchestra Presents Tristan

(*Continued from page 5*)

moonlit garden and barren, rocky seacoast with which opera lovers are familiar, it was a keen and not unwelcome shock to the senses that riveted attention upon the stage.

Innovations in the settings included a transparent curtain for the ship in Act I, so that it did not have to be opened and closed to reveal the sailors in the background of the ship. The garden of the second act was remarkably rocky and steep, reminding one of the heights on which the battle is waged in Walküre. Tristan's castle in Brittany, as seen on this occasion, was also a particularly precipitous bit of rock-scape, in which the characters moved on several levels and required considerable sure-footedness to negotiate its altitudes while pouring forth Wagnerian declamation. The stage direction of Dr. Graf gave movement to an often static work. Among the interested auditors at the performance was Mrs. Franklin D. Roosevelt.

The applause was prolonged following each act, and the singers were recalled many times. Mr. Reiner was also enthusiastically received upon each appearance, and at the close he and Dr. Graf were brought before the curtain with the principals.

PHILADELPHIA ORCHESTRA PLAYS BACH AND WAGNER

The second pair of Philadelphia Orchestra concerts, October 12 and 13, Stokowski conducting, held the Brahms symphony No. 3 in F, and two Wagner numbers, the Liebesnacht from Tristan and Isolde and excerpts from the third act of Parsifal.

Such a program, performed with all the magnetism of a Stokowski interpretation, insured delight to the audience. Stokowski achieved heights of artistic presentation, to which was added a certain electric atmosphere evident only when he conducts. This no doubt is due in part to the way in which he builds his climaxes, and to the exquisite pianissimos which he obtains. In the symphony both of these elements were present, and the music which is beloved by the orchestra patrons seemed imbued with unusual intensity.

Equally magnificent was the playing of the Liebesnacht from Tristan and Isolde, and the excerpts from Parsifal. These are also familiar to the orchestra audiences, but never have they been given more superb readings than at these concerts. The applause was prolonged.

At the foot of the program was printed a note saying that Bach's Es ist Vollbracht would be played as a "public rehearsal," such as Dr. Stokowski had instituted last season, and asking those who must leave to cooperate with those who wished to stay "in beginning the after-concerts promptly and with the quiet atmosphere that is necessary for the hearing of music that is sometimes delicate and subtle." This Bach number is one of Dr. Stokowski's most recent arrangements of the works of this composer, and was explained by the conductor as the part of the St. Matthew Passion immediately following the death of Christ. It was given with the poignant drama appropriate to that scene, and deeply impressed the audience. The Saturday evening audience was so enthusiastic that Dr. Stokowski added a work of Frescobaldi. This beautiful bit, of a time preceding Bach, also was warmly received.

LAWRENCE TIBBETT IN RECITAL

Lawrence Tibbett gave a recital in the Academy of Music on October 18, and achieved the distinction of being one of the very few who can draw a capacity house. Philadelphia is noted for its poor attendance at recitals, but every seat was filled and several hundred listeners were on the stage.

Tibbett gave a fine program, his first group including Hear Me Ye Winds and Waves of Handel, Has Sorrow Thy Young Days Shaded (Irish melody, arranged by Vincent O'Brien), and Good Ale by Peter Warlock. In the second group came two Brahms songs, No Longer to Entreat You and Love Song, with Schubert's The Omnipotence. Each and all of these were splendidly given, and as an encore to the second group, he sang Tomorrow by Strauss. For his third appearance he chose Standin' in the Need ob Prayer from the Gruenberg opera Emperor Jones. This was doubly enjoyed, as Tibbett told the story of the opera, in brief, up to the point of the song. His presentation of this was highly dramatic and brought down the house. Two encores were demanded and were both especial favorites—the Prologue to Pagliacci, and Evening Star from Tannhäuser. These two were sung in their original Italian and German respectively, the diction being as fine as in all of the others which were given in English. God's World and The Hand-Organ Man, both by Jacques Wolfe, and the tragic Edward by Loewe drew three encores—Shortnin' Bread by Wolfe, a clever and humorous American Lullaby by Gladys Rich, and Where'er you Walk by Handel. Mr. Tibbett had his audience with him equally in the humorous numbers and in the serious ones. The final group consisted of Eleanore by Coleridge-Taylor and Captain Stratton's Fancy by Deems Taylor. As final encores the audience enjoyed Moussorgsky's Song of the Flea, Glory Road, and Long Ago in Alcala. Even then, the audience dispersed unwillingly.

Throughout the program Tibbett did consistently beautiful work, both interpretatively and technically. His fine quality of voice, wide range and artistic conceptions combined to afford his large company of admirers an evening's pleasure which it would be difficult to surpass.

SIGRID ONEGIN,

contralto, arrived in America for another season here on October 5. On October 17, Mme. Onegin was featured in a performance of Samson and Delilah at the New York Hippodrome, following which she left on a transcontinental concert tour, extending to San Francisco and back to the Atlantic Coast. (Photo by G. Maillard Kesslere.)

Stokowski Finds Symphonic Music Attracting Greater Interest on Air

Although Preferences of Radio Auditors Vary, Philadelphia Conductor Sees New and Important Group of Listeners Being Created

Audience reaction to broadcasts of the Philadelphia Orchestra over the WABC-Columbia network indicates a persistent growth of interest in and appreciation of symphonic music throughout the country, according to Leopold Stokowski, conductor of this organization. The eminent conductor's views on the subject, as set forth in a statement released this week, follow in full:

"I have been asked what indications I may have observed as to how our various series of broadcasts by the Philadelphia Orchestra over the Columbia Network have been received by our radio audience.

"It would be difficult to answer this question simply. We have received a considerable quantity of letters as a result of the Philadelphia Orchestra's regular series of concerts and broadcasts. I have always read these letters personally for I am curious to see whether the preferences expressed for various composers or types of music seemed to reflect the influence of climate, or geographical factors, or of particular environment. I cannot say, however, that I really find any evidence whatever to support such a theory. What the letters really show is that the listeners all over the country, regardless of local environment, reflect intensely individual preferences and musical tastes. And this, I think, is as it really should be; for while music does often reflect national spirit, economic conditions, or local influences, it remains above all an intensely personal emotional and spiritual expression and experience.

CREATING A NEW AUDIENCE

"One interesting thing I do note in the letters—the development of a new group of listeners, evidenced by many letters from persons who have just heard their first program of symphonic music. Some of the writers of such letters confessed that in listening to their first symphonic concert they had secretly expected to be bored. Instead of boredom, they found a new revelation of life, a new experience of emotion and understanding; and thousands of such persons have become staunch participants in our symphonic programs. They are not confined to a particular group; among them are farmers and their families, business men, laborers, professional men (many of them with little time to go to concerts) and students. The development of these new listeners, and the testimony they bring of the growing influence of good music in the social scheme, is to me a sign and a promise of the influence that music is destined to wield in the individual and social life of our country.

"We find a certain amount of guidance from the widely varying expressions of musical taste in these letters. Whether the letters come from individuals in eastern cities or from more isolated listeners on the western plains or the Pacific Coast, they all carry that note of intensely personal preference and conviction: in one community, whatever its location, whether east or west, north or south, there are some who wish to hear nothing but Wagner, some who wish to hear nothing but Beethoven, others who wish to hear nothing but Bach. If we have not known it before, these letters would certainly enlighten us as to the need of making our programs for nationwide distribution as catholic as possible.

"In the free out-giving of good music to millions of homes, continuously, week after week, the least imaginative among us must discern profound possibilities in the growth of America's musical understanding. There are at present no completely accurate ways of measuring either the size of the radio audience, or the intensity of its interest, but I think there is every justification for the belief that the time is not far distant when the broadcasting of music will be held to high standards by the size and degree of interest of the coast-to-coast audience itself."

Walter Damrosch Receives Degree

ALBANY, N. Y.—Dr. Walter Damrosch received another honorary degree on October 18 when he was made Doctor of Humane Letters at the convocation of the University of the State of New York. Dr. Frank P. Graves, Commissioner of Education, presenting the degree, referred to Dr. Damrosch as "a patriotic adopted son and beloved dean of Germany's masters of music." He mentioned Dr. Damrosch as composer, interpreter, conductor and director of operas, oratorios and symphonies, and cited his work over the radio.

N.

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COSMOPOLITAN OPERA

LOHENGRIN, OCTOBER 16

Lohengrin was performed again by the Cosmopolitan Opera Association with the same cast heard previously—Anne Roselle (Elsa), Rolf Gerard (Lohengrin), Sonia Sharnova (Ortrud), Chase Baromeo (King Henry), Carl Schiffeler (Telramund) and Oskar Lassner (The King's Herald). The performance was not up to the first presentation of Wagner's music-drama. Mr. Gerard sang badly and acted worse. Although all of the other principals were excellent vocally and histrionically, the orchestra played raggedly and the chorus sang with slovenly rhythm and incorrect intonation. Michel Steiman was the conductor.

SAMSON ET DALILA, OCTOBER 17

The first performance of Saint-Saëns' Samson et Dalila by the Cosmopolitan Opera forces at the Hippodrome brought the return in opera here of Sigrid Onegin as guest artist in the rôle of Dalila.

Mme. Onegin, stunning in appearance, sang with a warmth of tonal utterance and sonorous volume that completely captivated the huge audience come to welcome her. Always an artist of preëminence, Mme Onegin displayed such rare gifts of style and musical intelligence that they brought her innumerable curtain calls, cries of enthusiastic acclaim and even threatened to stop the performance after the popular aria of the second act. Dramatically Mme. Onegin offered an effective and striking characterization of a rôle too often played statically, although in her effort to obtain histrionic *chiaroscuro* the eminent contralto was over-emphatic in gesture and movement. Nevertheless, Onegin's Dalila was the best interpretation of this difficult rôle seen and heard in New York for a decade.

Of the remaining members of the cast, Chase Baromeo (An Old Hebrew), and Joseph Royer (The High Priest) acquitted themselves the most successfully. Pasquale Ferrara was not competent as Samson, and Pietro Bussy, Albert Mahler, L. Dalle Molle and Paul Dufos made practically no impression of any kind.

The opera had been carefully rehearsed. The chorus did fine work in all of the chorales interpreted, and the orchestra played excellently under Michel Steiman's authoritative direction. The ballet was, however, very amateurish.

One of the most meritorious qualities of the production was the new scenic investitures and the excellent stage pictures provided by Dr. Ernst Lert. Much of the effectiveness was obtained by careful and intelligent lighting—a matter not considered important to the operatic productions of most organizations devoted to the art.

AIDA, OCTOBER 18

Good attendance marked the second Aida performance, the cast being the same as on October 14, with the exception of Marie Budde as the Priestess. The singing actors included Anne Roselle, Bruna Castagna, John Pane-Gasser, Chase Baromeo, Carlo Morelli, Norman Cordon and Albert Mahler. Cesare Sodero directed.

KHOVANSCHINA, OCTOBER 19

A truly ambitious and gratifying artistic task, competently achieved, was the first performance of Moussorgsky's opera Khovanschina by the Cosmopolitan forces. The production as a whole was under the supervision of and furnished by the Art of Musical Russia, Inc. (Ivan Ivantzoff, president and artistic director) and was seen in that organization's season in New York last year. But there was an added impressiveness in the work as heard in the vast spaces of the Hippodrome and with the pageantry of this story of seventeenth century Russia unfolded on its large stage. The settings, executed by Jacob Anchutin and costumes designed by Peter Vassilieff under the direction of Max Panteleieff, were colorful in the extreme and often of fanciful and atmospheric beauty.

It was, of course, the music of Moussorgsky that provided the major element in the evening—a score of such richness, lofty melodic inspiration and inimitable folk color that it more than counterbalances a diffuse and dramatically uncoördinated opera text penned by the composer. The work was heard in Rimsky-Korsakoff's version and sung in Russian by a cast including mainly Slavic artists, with the exception of two Americans. One of these, Edwina Eustis, who sang the rôle of Marfa, was the outstanding vocalist in a notable cast. Miss Eustis possesses one of the best contralto voices heard in opera in some time and she gave to the mystical seeress of the Old Believers' cult a dramatic significance of high order. Mr. Panteleieff in the towering rôle of Dositheus, venerable head of this religious order, portrayed his part with dignity, vocal restraint and eloquence. Ivan Ivantzoff as Galitzin was also outstanding for his singing accomplishments and vital acting. Milo Miloradovitch as Emma, the German girl pursued by the licentious Andrea Khovansky (Dimitri Criona), did not seem quite at home in this rôle, though she gave dramatic efforts and some effective singing during the evening. Ivan Khovansky was portrayed with force and vocal power by Michael Schvetz. Alexis Tcherkassky excelled in Shaklovity's third act air. Others in the large cast were Vladimir Deloff as Kouska; Joseph Kallini as the Scrivener; Leonid Gorlenko as Varsonofiev; and Andrew Grigorieff and Harry Ardatoff as two members of the Streltsy.

The chorus, which is assigned a major part of the music (as in Boris), excelled in its contributions, especially in its singing at the end of the first and the final act. The ballet corps trained by Alexander Yakovleff, with Joyce Coles and David Vaun as soloists, gave a colorful divertissement in the Persian dance scene of Act IV. Michel Steiman conducted the large orchestra with success, showing understanding of the highly characteristic and racial musical idiom of the score.

The applause at the conclusion of the scenes was warm and spontaneous, with repeated curtain calls. This is a work of major dimensions heard all too rarely, and it is to be hoped the company will feel encouraged to repeat it.

CAVALLERIA RUSTICANA AND PAGLIACCI, OCTOBER 20

Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci received their first presentation by the company, when Nanette Guilford, American soprano, formerly of the Metropolitan, made her premier appearance with the Cosmopolitan organization as Nedda. In the Balatella she revealed sufficient volume of tone, although the quality of her singing was not on a par with her past performances at the Metropolitan. The production of Pagliacci was to have introduced Renato Zanelli in début as Canio, but he was unable to appear, and so John Pane-Gasser substituted, doing praiseworthy vocal work in the rôle. Carlo Morelli, brother of Renato Zanelli, was greeted with enthusiastic plaudits after his singing of the prologue. Pietro Bussy (Silvio) and Luigi de Cesare (Beppe) were the others in the cast. Cesare Sodero conducted.

Frank Autori directed Cavalleria Rusticana and his wife, Paolo Autori, made a vocally charming Santuzza. Others were Pasquale Ferrara (Turiddu), Mary Leavett (Lola), Georgia Standing (Mamma Lucia) and Angelo Pilotto (Alfio).

LA TOSCA, OCTOBER 21

The first performance by the Cosmopolitan Opera Company on October 21 of Puccini's La Tosca brought Anne Roselle in the name rôle, Armand Tokatyan (Cavaradossi), Carlo Morelli (Scarpia), Paul Dufos (Angelotti), P. Testamala (The Sacristan), Albert Mahler (Spoletta), Pietro Bussy (Sciarrone), L. Dalle Molle (A Jailer), and Lydia Koretzky (A Shepherd).

It was an admirable performance, delivered with assurance and much fine acting by Miss Roselle. Her Vissi d'Arte brought her a prolonged ovation by the crowded house and she was the recipient of many curtain calls. She sang with a wealth of tonal volume. Tokatyan's Cavaradossi was excellently characterized and he sang with a freshness of tone that was delightful to hear. Mr. Tokatyan has grown in artistic stature during the past three years.

Mr. Morelli's Scarpia was a good routined performance. Somehow, although he sang the music well, he did not display that sinister quality so necessary to arouse emotional response from hearers. Mr. Testamala was splendid as the Sacristan. His characterization had humor of the finest kind and he was rewarded with many laughs for his antics. The remainder of the cast was satisfactory.

Cesare Sodero was the conductor of the evening and led his forces in an authoritative manner that was effective.

Spell-Bound Audience Thrilled!

CARL FRIEDBERG

WON A TRIUMPH *and* COUNTLESS RECALLS *and* OVATIONS *at*

WORCESTER'S SEVENTY-FIFTH FESTIVAL

Worcester Eve. Post, Oct. 3, 1934

Mr. Friedberg won a triumph that was heart-warming. He played the music with that simplicity of manner, devotion and genuine expressiveness that only the greatest artists have at their command. Not only was Mr. Friedberg *the supreme interpretive artist*, but his management of the technical demands was complete. Such a really musical and deeply poetic performance one rarely hears. For there are few pianists before the public at any time, who possess what I call the Beethoven rubato. Mr. Friedberg has it. He had countless recalls and ovations on his every return.

Worcester Daily Telegram, Oct. 3, 1934

FRIEDBERG SENSATIONAL

Such enthusiasm was bestowed upon Carl Friedberg, pianist, when he was escorted to the stage by Conductor Stoessel, and again bestowed when he had finished Beethoven's concerto for piano in C minor.

Worcester Daily Telegram, Oct. 3, 1934

Carl Friedberg, pianist, assuredly won not only the tremendous plaudits of his listeners but their hearts as well, for Mr. Friedberg is not merely a virtuoso, *he is the master who loves his art*, and in the playing imparts that spirit of musical devotion to his listeners. His work is so well ordered, so caressingly smooth, and all in subservience to a technic so facile in its unobtrusiveness that the listener relaxes under the spell of this music master. The beauty of his interpretation of the "Largo" pervaded the entire auditorium, emanating through the inspiration with which the orchestra was tinged, older members of which sat literally on the edges of their chairs.

Worcester Eve. Gazette, Oct. 3, 1934

No finer performance of a masterpiece than soloist and orchestra gave of the Beethoven concerto last night has lent luster to a Festival concert. Mr. Friedberg's conception of it was wholly admirable and a splendid technique enabled him to *give perfect expression to it.* Mr. Friedberg is a thorough-going musician, who never seeks to call attention to himself at the expense of the music he is playing, nor pursues glory by means of the purely spectacular. It would be difficult to single out any particular section of the work for special praise.

Boston Eve. Transcript, Oct. 3, 1934

The audience applauded with an enthusiasm contrasting sharply with the dutifulness of the preceding night. This enthusiasm reached its height after the performance of the concerto, the solo part of which had been beautifully played by Carl Friedberg. Mr. Friedberg's *piano playing was delightful.* It had the Beethoven ring of authenticity.

Springfield (Mass.) Union, Oct. 3, 1934

Mr. Friedberg belongs to that rapidly disappearing group of pianists who have made musical history in this country. He is one of the most fastidious of musicians, an executant of great ability, a poet and lover of beauty. He performed this third concerto of the master with a beauty of tone and phrasing that *won him a veritable ovation.* He was called back no less than six times to acknowledge well-earned applause.

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NEW YORK CONCERTS

OCTOBER 15

Casella-Poltronieri-Bonucci Trio The Italian Trio (Alfredo Casella, piano; Alberto Poltronieri, violin, and Arturo Bonucci, cello), who made a particularly fine impression in their American début at the recent Berkshire Festival, were presented at the Casa Italiana, Columbia University, before an invited audience on this evening. The concert was arranged by Mr. Casella, eminent among contemporary Italian composers, and the program included several of his works and transcriptions of older music. Save for the opening number, Beethoven's trio No. 5, in D major, the music was entirely by Italian composers and served to present a conspectus of the past glories of that nation's tonal art, together with more recent essays by the moderns.

A Sammartini Sonata a Tre and a Clementi trio in D major proved to be interesting specimens of unfamiliar works of the golden past of Italianate melody. Presented in Casella's arrangement, they pleased with antique charm and formal rhythmic pattern as well as heartfelt lyricism. Pizzetti's trio in A (composed in 1926) is a serious and loftily aspiring example of that distinguished contemporary composer's work. In three movements (Mosso ed arioso, Largo, and Rapsodia di Settembre), it traces an original and sometimes tortuous pattern, but brings in its final section something of mellow autumnal lyrical glow. The concert was concluded with Casella's rhythmically incisive and merry Siciliana e burlesca (1914), a work inspired by folk lilts and dance forms of his native land, developed with the formal skill of a highly cultivated musician. Throughout the concert the Italian Trio's performances were sensitive and responsive to the spirit of the music. Impeccable balance and tonal beauty were prominent in the interpretations. The invited audience was duly enthusiastic.

Roth Quartet and E. Robert Schmitz The Roth Quartet, with E. Robert Schmitz, pianist, as assisting artist, presented a program at Town Hall on Tuesday evening. Their list held the quartet in A (Köchel No. 464) of Mozart, the Brahms quartet in C minor, op. 51, No. 1, and the Franck quintet in F minor. The first two numbers served to display the admirable fusion and color range of the ensemble's tone. The four instruments can be welded into a single musical entity, or can take each its individual part in passages which demand such differentiation. The quartet plays authoritatively and with polish and subtlety.

For the quintet, the four were joined by Mr. Schmitz, a combination productive of musical felicity. A musician of high order, Mr. Schmitz brought his brilliant gifts of tone and technic into effective display, complementing with all the niceties of balance the amalgamated tone of the four stringed instruments. The audience, which crowded the hall, acclaimed all the evening's participants, recalling them many times.

OCTOBER 16

Philadelphia Orchestra Their opening concert of the New York season was given at Carnegie Hall by the Philadelphia Orchestra. That in itself, was a source of pleasure to musical patrons, but an added joy came to them because Leopold Stokowski conducted.

His program consisted of two composers, Brahms and Wagner, with the former's third symphony and the latter's arrangement by Stokowski of the love music from Tristan and Isolde. (Act II) and third act selections from Parsifal.

Stokowski has always had especial success with his interpretation of the Brahms symphony and on this occasion he repeated his warm, eloquent and altogether compelling reading in which poetry and drama are contrasted expertly, accompanied by a purposeful lyricism of intensive appeal. The effect was heightened by the lovely playing of the orchestra, rich in tone, smooth in phrasing, and flawless in execution. The glorious performance drew thunders of applause.

Ovations followed too, after the Wagner numbers, in which the Philadelphians offered an example of what they are able to achieve in the opera productions being given by them currently in their home city.

The Wagner readings of Stokowski glowed with passion and color, and his considerate and intelligent arrangements had a logical sequence which could offend no artistic consciences except those of mouldy purists who set the letter of the score above its spirit. For sincere music-lovers who value the building up of a larger tonal public it is inevitable that they sanction these arrangements which permit of a maximum presentation of Wagner in concert form. More power to Stokowski. It is to be hoped that he will find time to make many more adaptations.

OCTOBER 17

Jascha Heifetz Carnegie Hall resounded with plaudits from a large evening audience, after each of the performances of Jascha Heifetz, making his seasonal first appearance in New York after a lengthy South American tour.

Heifetz presented a program which stood under the sign of the classical, for it offered Brahms' D minor sonata, Bach's G minor sonata (for violin alone), Beethoven's Kreutzer Sonata, transcriptions of short numbers by Mozart and Scarlatti, and a Larghetto by Handel.

The recital gave unalloyed pleasure and edification, for the violin master was superbly disposed and revealed his great art in all its rare technical perfection, charmful tone, and fastidious musical taste.

He treated Brahms largely as a lyricist, which is the modern conception of his music. The Bach delivery was a tremendous achievement, lofty in conception and crystal-clear in voicing. The monumental Fuga could not possibly have been set forth in more grandiose manner. In the Kreutzer Sonata, however, there seemed here and there a momentary lack of the biting vigor which some of us consider as typical of the Beethoven masterpiece in its two livelier movements. Nevertheless, the poetical slow section was done with irresistible loveliness and fragrance.

Of course the ovations for Heifetz were continuous.

His piano accompanist was Emanuel Bay, who manipulated the instrument fluently but with a rather heavy touch on occasions. Also he did not always match his phrases exactly with the impeccable lines of the soloist.

Julia Peters An all-American song program was the novel contribution to the young season by Julia Peters, soprano, before a large audience at Town Hall. This comely singer, who has appeared frequently in the past in New York, began her program with four rare early works by Francis Hopkinson and Peter von Hagen, sung with harpsichord accompaniment. The sentimental texts and graceful roulades of the former writer were delivered with esprit and charm and a rather doleful Monody (on a minor chorale-like theme) by the latter proved especially interesting. Next came a group of Negro spirituals, arranged by Claude Gonvierre, the accompanist, including Somebody's Knockin' at Yo' Do', My Lawd's a-Writin' Down Time, Were You There, and An Ante-Bellum Sermon (Joshua Fit de Battle ob Jericho), which Miss Peters interpreted with varied emotional and humorous effect, succeeding particularly with the more fervent.

The second half of the concert brought songs by contemporary composers, some of whom were present and acknowledged applause. These included My Star (Beach), The Fisher's Widow (Clara Edwards), Lullaby (Wetzel), which was repeated, Her Song to the Sea (Marmaduke Eide), An Old Love Song (Minnelied, arranged by Kramer), and The Catbird (Clokey). First-time hearings were given of Departure and Fulfillment (Hadley), This Is the Night of White Moths (Dwight Fiske), Tapestry and A Dream for Two (Cadman), Noontime and Knock on the Door (Crist). Miss Peters showed apt interpretative abilities and responded with expressive variety of tone-color to the demands of the various works. Mr. Gonvierre was a skilled accompanist and shared applause after his arrangements. A number of encores were given for the warmly appreciative audience.

OCTOBER 18

Philharmonic Orchestra The three other Philharmonic Orchestra concerts of this week at Carnegie Hall, repeated the Tursday evening program, with Stravinsky's Symphonie de Psaumes (Symphony of Psalms) as the intended leading feature, even though its effect proved to be secondary in interest to the same composer's much older work, the suite from The Fire Bird. Opening the concert was Haydn's E flat symphony ("with the kettledrum roll") followed by Leo Weiner's arrangement of Schubert's Rondo, originally a piece for piano duet *a quatre mains*.

Stravinsky's Psalms Symphony was no novelty in New York; Koussevitzky had led the opus in this city at a Boston symphony concert in 1930-31. (It was, in fact, especially written for the fiftieth anniversary celebration of that organization.)

Three Psalms (Vulgate text, in Latin) from the Bible, form the material sung by the chorus in this "symphony." No new aspects of the work were revealed by Otto Klemperer last week, even though he proved his intensive willingness and his detailed knowledge of the score. The Stravinsky muse has run dry in the Psalms. It is sterile music, except for some episodes in the closing section. Absence of violin and viola parts in the orchestration are presumably intended to lend "unsensuous" coloring to the religious composition, which is dedicated "to the Glory of God." There is more than a surmise on the part of the present reviewer, that the Lord might prefer Bach's B minor Mass as an honorary tribute. The audience seemed especially cool in its reception of the Psalms.

Weiner's arrangement of Schubert is well done—a gracious piece cleverly garbed.

In the Haydn symphony Mr. Klemperer captured his hearers completely with a precise, unaffected and winning interpretation, beautifully carried out by the orchestra, which also gave a luminous and brilliant account of The Fire Bird, temperamentally handled by the conductor.

OCTOBER 19

Mischa Elman That violin master in tone, technic and musicianship, Mischa Elman, drew a large body of listeners to Carnegie Hall and proceeded to charm them with his arresting and lofty art.

Bach's G minor concerto (in the Nachez arrangement) opened the program and was delivered with purity of style and classical breadth. The structure of the music had transparent exposition, and underlying emphasis of serene beauty.

Lalo's Symphonie Espagnole showed Elman in his most fascinating vein, coloring his tone sensuously, achieving brilliant technical flights, and giving free rein to his kindling temperament.

FABIEN SEVITZKY,

conductor of the People's Symphony Orchestra of Boston, began his second season with this organization on October 21 in Jordan Hall with a program combining standard symphonic works and American novelties. For first public performance anywhere he offered George McKay's Sinfonietta, heard previously only in student performance at Washington University in Seattle, Wash., where Mr. McKay is professor of music. To its regular season of ten Sunday afternoons in Jordan Hall, the People's Symphony has this season added two Sunday evening concerts. (Photo by Rembrandt Studios, Inc.)

In Brahms' D minor sonata there was the versatile violinist's command of form and musical eloquence. He blended his contributions perfectly with the piano part (well played by Vladimir Padwa) and caught convincingly the broadly romantic spirit of the composer in one of his loveliest works.

Elman's auditors were in the hollow of his hand by this time, but for good measure there followed a group of short pieces which completed the willing surrender of the applauding throng, whose enthusiasm also coaxed several added numbers from the recitalist.

The piano accompaniments of Mr. Padwa were especially well balanced and generally artistic.

Flori Shorr A second recital by Flori Shorr American cellist, who made her New York début ten days previously, was given at Town Hall before an audience of large size. Lev Shorr, her husband, was again a helpful collaborator at the piano. The cellist, who won a prize in her instrument at the Paris Conservatoire, presented for her second list music out of the beaten recital path. A sonata in G major by Jean Baptiste Bréval (1756-1825), music of sensuous Gallic grace, if rather slight in its content, opened the program. D'Albert's rarely heard concerto in C was an interesting modern contribution, the permanent worth of which is perhaps debatable but which serves to add a virtuosic and competently built work to the repertoire. Of major worth in the program was Beethoven's variations on a Mozart theme, which elicited some of the most satisfying and musicianly work of the two artists. A final group of shorter pieces by Bloch, Ravel, Moszkowski and Popper also included a Romance by the pianist, which was well received. Encores were added at the insistence of an audience which evidently relished the spirited and musically discerning interpretative style of the charming artist.

OCTOBER 21

Richard Crooks The first New York recital of the season by this eminent Metropolitan tenor occurred at Town Hall in the afternoon under the auspices of the Hartley House Music School. Mr. Crooks sang with a rare art that glorified all of the compositions heard. His program began with works of Bach, Haydn and Beethoven sung in English. The translations of the texts were unusually meritorious, and were delivered with an enunciation that was not only admirable to the last syllable but

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3rd Season—Nov. 5 to Dec. 10, 1934

Press Notices Season 1933

Helen de Motte in the News Leader, Richmond

"Mr. Beckett gave the Ceasar Franck Symphony a magnificent reading, searching in its beauty, penetrating in its spiritual evocations, glowing with warmth and feeling for the nobility of its musical and structural beauties. . . . In Death and Transfiguration he elicited with the utmost of eloquence every nuance of beauty, expressiveness and power, as well as building its great and thrilling climaxes with masterly skill." Dec. 5.

"Mr. Beckett's reading of the Mozart Symphony in G minor was a triumph of intellectual and temperamental refinement." Nov. 28.

"He communicates an emotional and intellectual rapport with the audience that will undoubtedly win for him anything to which he may aspire. To possess this power is one thing; to communicate it is mastery." Nov. 21.

George Harris in the Times Dispatch, Richmond

"Under Mr. Beckett's baton Richard Strauss' tone poem told its story powerfully and convincingly." Dec. 5.

"Mr. Beckett has a firm grip on the conductor's baton . . . his movements are warm and flowing and every nuance of thought in this supreme French orchestral work (Ceasar Franck Symphony) was brought out with clarity and with poetry." Dec. 5.

"Mr. Beckett and the orchestra between them produced an unusual pitch of excitement." Nov. 21.

CHARLES MADURO

COMPOSER

200 West 58th St., New York CIrcle 7-4812

effortless. This group was followed by Schubert and Strauss Lieder, sung with a warmth of tone and interpretative care that called forth shouts of approval from the large audience.

In particular, the interpretation of Die Nacht and Morgen by Strauss excelled any performance of these famous compositions heard at Town Hall for a long time. Mr. Crooks sang Morgen in *mezza voce* from beginning to end, so coloring his voice as to present the song more beautifully than this reviewer has ever heard it performed.

The artist's third programmed section held four Robert Franz songs, also sung in impeccable English. The final group was made up of an anonymous lyric, Have You Seen But a Whyte Lilie Grow, Clorinda by Morgan and two works by Frank LaForge, the tenor's accompanist. The first of the LaForge compositions, Sunset, was presented for the first time. Dedicated to Mr. Crooks, the song displays a modernistic trend not previously observed in Mr. LaForge's writings. It has a fine climactic sweep and a unity of mood that won much response from the audience. Into the Light, the other LaForge song, closed the program, which was augmented however by innumerable encores.

Needless to say, this was a recital of the highest order. Not only was Mr. Crooks in excellent voice, singing his program with exemplary taste, but Mr. LaForge's fluent accompaniments had a quality of musicianship that accompanists present in the audience must have envied.

Natalie Bodanskaya

Natalie Bodanskaya, a soprano who has been heard with the Philadelphia Grand Opera Company in leading rôles, made her New York recital début in the evening at Town Hall. The singer's opening group was made up of arias from the Mozart operas The Elopement from the Seraglio, Bastien and Bastienne, Don Giovanni and Il Re Pastore, an excerpt from Handel's Agrippina, an Old English number and Pergolesi's Se tu m'ami. She proceeded with German Lieder by Schubert, Brahms, Schumann and Marx and songs by Debussy, Sibella, Carpenter and Hageman. Miss Bodanskaya, a graduate of Curtis Institute, has a voice of bright, pure quality, youthful and appealing but distinguished by volume and control. In the Mozart passages she displayed taste and style, merits which, indeed, marked her entire program. As an interpreter she has warmth and temperament. The audience, a large one, accorded her enthusiastic applause.

Other Concerts

Blanca Renard, pianist, Town Hall, October 19, afternoon.

James Friskin, pianist, Town Hall, October 20, afternoon.

Sidney Sukoenig, pianist, Roerich Hall, October 23, evening.

Cleveland Orchestra Announces Cast for Die Walküre

CLEVELAND.—The Cleveland Orchestra (Artur Rodzinski, conductor) will open its series of staged grand opera performances with Wagner's Die Walküre on November 1 and 3, in Severance Hall. Five other operas will follow during the course of the orchestra's seventeenth season, the first in which it has presented the combination of symphony concerts and staged grand operas.

An outstanding cast has been assembled for the presentation of Die Walküre, and special scenery and stage sets have been designed in the modern manner by Richard Rychtarik, the young Czech artist who made the sets for the Stadium Operas here. Dorothee Manski, of the Metropolitan Opera, has the rôle of Brünnhilde; Friedrich Schorr is Wotan; Anne Roselle is Sieglinde; Paul Althouse, Siegmund; Chase Baromeo, Hunding, and the young American, Edwina Eustis, is Fricka. The Eight Valkyre are selected from young Ohio singers. Two of the young women are from Akron—Alma Babb and Jessica Freeman; Irene Bemer is from Massillon and the rest are Cleveland singers—Carabella Johnson, Marie Simmelink Kraft, Helen Hayes, Vera Rowley and Anne Aldrich.

The other operas include Otello on December 13 and 15; La Tosca on January 3 and 5; the American première of Lady Macbeth of Mtsensk, the new Russian opera by Dmitri Shostakovitch, on January 31, and February 2; Pelléas and Mélisande on March 7 and 9 and Die Meistersinger on April 11 and 13. The Russian opera will be sung by a cast of artists selected from the Russian opera companies in New York.

Associated with Dr. Rodzinski will be Wilhelm von Wymetal, who has been named stage director for the Cleveland operas through the courtesy of the Metropolitan Opera Association of New York, where he is also stage director.

Lange to Lead Philharmonic Orchestra Memorial Concerts

Hans Lange returns to the podium of the New York Philharmonic-Symphony Orchestra for the first week of November. His opening concerts on November 1 and 2 will be dedicated to the memories of the three British composers who have died within the last year—Gustav Holst, Frederick Delius and Sir Edward Elgar. Mr. Lange has been a regular New York Philharmonic conductor since 1931. Last season he directed for six weeks. He will be heard again this winter with the orchestra in January and in February.

Born in Constantinople of German parentage, Mr. Lange started the study of the violin at five and gave his first concert at seven. At the age of eleven he was admitted to the Prague Conservatory of Music where he worked under Prof. Otakar Sevcik. At seventeen he was graduated with high honors.

In 1903 he made his début as soloist with the Berlin Philharmonic Orchestra. In 1905 he was engaged as first concertmaster at the Frankfurt Opera House and as first concertmaster of the Frankfurt Museum Concerts under Willem Mengelberg. He stayed there for a number of years assisting Mr. Mengelberg, conducting a number of concerts of the Museumgesellschaft and directed the Frankfurt Bach Society for three years. In his spare time he travelled as soloist and with his quartet.

He came to New York in 1923 as assistant conductor and assistant concertmaster of the New York Philharmonic Orchestra. The following year he founded the Hans Lange Quartet. In 1928 he started the series of Hans Lange Chamber Music Concerts.

Mr. Lange has weathered many an orchestral crisis. In 1927 he jumped in to substitute for Toscanini who was ill. In 1928 he performed the same service for Walter Damrosch, and in 1929 he replaced Willem Mengelberg on several occasions. Now, however, he is an established conductor in his own right with a distinguished record.

In addition to having the title of *Fürstlich-Lippischer-Hofkammervirtuoso*, Mr. Lange holds the decoration of *Lippische Rose* and the great silver medal for art and science from Sultan Abdul Hamid of Turkey.

Richard Copley Notes

Josef Hofmann, after an absence of over twenty years from his native Poland, made a reappearance in Warsaw on September 28 as soloist with the Philharmonic Orchestra. This was followed by a recital on October 2. As a result of these two engagements he gave a second recital in the Polish capital on October 22 and was heard in Posen on October 25. Mr. Hofmann's present European tour comprises nine concerts in England, four in Holland, two each in Vienna and Stockholm, five in Spain and appearances in Budapest, Paris and Rome. Wilfred Van Wyck of London is Mr. Hofmann's European concert manager. In America his manager is Richard Copley.

Roland Hayes, another Copley artist, to sing a recital in Carnegie Hall, New York, on November 16 under the auspices of the Walden School, opened his American tour in Boston with a recital on October 24 and during the season will sing more than forty engagements, appearing in Greenfield, Mass.; Farmington, Conn.; Fredonia and Poughkeepsie, N. Y.; Andover and Haverhill, Mass.; Bridgeport, Conn.; Newark, N. J., Saratoga and Rochester, N. Y.; Louisville, Ky.; Toronto, Can.; Detroit and East Lansing, Mich.; Cincinnati, O., and other cities.

Eleanor Steele, soprano, and Hall Clovis, tenor, duet recitalists under the Copley banner, have completed a European tour and recently returned to this country. They are scheduled for a Chicago recital on December 2 and will be heard in New York at Town Hall on December 12.

Rafaelo Diaz Sings Branscombe Song

GREENWICH, CONN.—Rafaelo Diaz gave first performance to a new song, I Shall Hold to Life, by Gena Branscombe, at a musicale recently given by Margaret Fitz-Gerald of Greenwich for Mr. and Mrs. Frank Grainger Logan of Chicago. The song, which is brilliant in character, had to be repeated. Miss Branscombe was at the piano for Mr. Diaz. G.

Photo by Lipnitzki, Paris

JULIA
NESSY

Lyric-Coloratura Soprano

"She has one of the most perfect coloratura voices that I have ever heard."
—New York Times (Paris Dispatch)

VIENNA
There is no coloratura music, however difficult, of which she does not make light work, so great is her technic. *Abendblatt*

Julia Nessy sang Mozart's delicious concert aria "Mia Sperenza" with greatest success. It was perfect *bel canto* singing and the coloratura work was a rare delight. DR. PAUL STEFAN in *Die Stunde*

PRAGUE
A perfect master of vocal art, she gives the full meaning and beauty of her music down to the minutest nuance. NARODNI STRED

DRESDEN
Unrivalled in the creation of the atmosphere proper to each song. An universal interpreter, perfect master of the art of singing. *Anzeiger*

AMSTERDAM
This singer has an enchanting personality, a beautiful soprano and a great art. *Die Telegraaf*

As soloist with Mengelberg and the Concertgebouw Orchestra, she aroused audience to unprecedented enthusiasm. *Nieue Rotterdamsche Courant*

PARIS
Her voice is of magnificent range, suppleness, power and agility.
FLORENT SCHMITT in *Le Temps*

Julia Nessy possesses a voice of remarkable beauty and range. She overcame the almost inhuman difficulties of Zerbinette's aria from Ariadne and Naxos, by Strauss, with absolute ease. *L'Intransigeant*

"Her three-octave range is amazingly even, her flexibility extraordinary, and her tone is singularly sweet. . . . One could predict for her a colossal success, for one has rarely seen united in one person such natural gifts, technique, and charm." *Paris Dispatch*

Address:

Loretánskénám, Prague IV-108, Czechoslovakia

Extensive Musical Program for 1934-5 To Engage Members of Sigma Alpha Iota

National Professional Fraternity for Women Plans Many Engrossing Activities—Triennial Convention for Denver Next August

Sigma Alpha Iota, national professional fraternity for women in the field of music, announces a national program for the school year 1934-35 which is more ambitious than any attempted heretofore.

In speaking of these plans, Gertrude Evans, national president, stated, "The past few years of financial stress have not crippled the truly professional fraternity, but have rather forced it to take its rightful place as an integral part of national progress in the field in which it operates; during these years Sigma Alpha Iota has, we believe, truly found its niche in the music world, and is now prepared and ready more than ever before to prove its idealistic and practical value to music students, schools of music and the general music profession, and our program for this year is outlined with this end in view."

This program was planned at a recent meeting of a group of national officers consisting of Miss Evans, Mrs. Frank Geimer, national treasurer, Mrs. Clarence Sale, national executive secretary, Elizabeth Campbell, founder and national chairman of finance, Mrs. Oliver Saunders, second vice-president, and Mrs. Arthur Blegen, national chaplain, and took place in Chicago at the national house headquarters in the Allerton Hotel. During the meeting the dates were set for the next regular triennial national convention to be held in Denver, Colo., August 25, 26 and 27, 1935. Marjorie Gallaher, member of Sigma Upsilon chapter located in the Lamont School of Music in Denver, will act as convention chairman. The following chairmen of national standing committees were also appointed: finance, Elizabeth Campbell, Ann Arbor, Mich.; investigation, Mrs. C. Harold Larsh, Indianapolis, Ind., assisted by Irene Eastman, Madison, Wis.; chapter scholarships, Mildred Winans, Oklahoma City, Okla.; extension, Mrs. Oliver Saunders, Chicago; National Loan Fund, Marion Sauer, Rochester, N. Y.; contest, Marjorie Gallaher, Denver, Colo.; MacDowell Colony Cottage, Charlotte Webber, Los Angeles; ritual, Mrs. Arthur Blegen, Fargo, N. D.; song book, Alice Nevermann, Milwaukee, Wis.; publicity and radio, Mildred King, Baton Rouge, La.; scholastic and professional standards, Hulda Jane Kenley, Pittsburgh, Pa.; national music conventions, Alice Bivens, New York City. Relative to a plan presented by this committee to the national executive board and chapters and approved by them, the national president is at present conferring with music leaders throughout the country preparatory to launching a project of national import in the support of music interests and music schools in which the entire fraternity will engage.

American Creative Music to Be Aided

"The question of the relation which American organizations should manifest towards our own American creative artists was discussed," Miss Evans continued, "and a national chairman of American music was appointed. This chairman will supervise the sponsoring and studying of American music, and particularly present-day American composers. Along this line a special effort will be made to feature the works of composers who are members of the fraternity.

In answer to inquiry, Miss Evans told of the origin and accomplishments of the fraternity. "Sigma Alpha Iota has an interesting history, marked as it is by a steady progress throughout the years. It was established at the University School of Music at Ann Arbor, Mich., June 12, 1903, by Elizabeth Campbell, Minnie Davis Sherrill, Nora Crane Hunt, Georgiana Potts, Mary Storrs Anderson and Liela Farlin (the last named is now deceased). It was incorporated as an honorary musical sorority, the articles of association being signed December 1, 1904. At the national convention held in Boston in 1922, the word 'honorary' was changed to 'professional' in its corporate name, as it more correctly expresses the type of organization Sigma Alpha Iota wishes to be. In changing the corporate name no change was made in standards for membership or objects.

"The aim and purpose of Sigma Alpha Iota is to form bodies of representative women who shall by their influence and their musical interest uphold the highest ideals of a musical education; to raise the standards of productive musical work among the women students of colleges, conservatories and universities; to further the development of music in America and assist in the development of a stronger bond of musical interest and understanding between foreign countries and America; to give moral and material aid to its members; to promote and dignify the musical profession; to develop loyalty to the alma mater. Active members are recognized professional musicians, teachers, graduate students or students who are high school graduates and are pursuing a course leading to a music degree, who have faculty recommendation and show excellence in scholarship, who give promise of future success as public performers or teachers. Two-thirds of this membership must be from the institution in which the chapter is located and all must be approved by the director of the school.

"The initiated membership at the present time is as follows: those having received active initiation, 7,291; patroness members, 948; chapter honorary members, 136; national honorary members, thirty-nine, making a total of 8,414. The honorary members comprise leading artists, most of whom are internationally known. The first national honorary member was Louise Homer, who was initiated in 1904.

"The fraternity maintains two executive offices, that of the national president located in Ithaca, N. Y., and that of the national executive secretary, located in Oklahoma City, Okla. In 1918 an attractive two-story house, known as Pan's Cottage, was built at the MacDowell Colony, Peterborough, N. H. The cottage, furnished and equipped so that it can be used in winter and summer, has been maintained since that time by the fraternity as a national project. The fraternity has a national endowment fund, and a national student aid fund, known as the Hazel E. Ritchey Loan Fund in honor of its late president. Money is loaned from this at a low rate of interest to members in need of assistance to complete their study. In addition to this each chapter maintains a student loan or scholarship fund, approximately $5,000 annually being given to students without interest.

National House Planned in Chicago

"The most recent national project is the raising of a fund for the establishment of a National House in Chicago. This will be dedicated as a memorial to the founders. Headquarters for this are maintained at the Allerton Hotel in Chicago, where annually a host of visiting fraternity members are entertained."

As a national organization, Sigma Alpha Iota holds membership in the Women's Professional Panhellenic Association and Miss Evans is vice-president of the association. It also holds membership in the National Federation of Music Clubs and sends a delegate to its biennial conventions and assists in the Young Artists prizes given by this organization. Mrs. J. A. Jardine, president of this federation, is a member of Sigma Alpha Iota and a former national officer. Chapters are located in the following schools: University of Michigan; Northwestern University; American Conservatory; Detroit Conservatory; Ithaca College; Arthur Jordan Conservatory; College of Music, Cincinnati; Washburn College; Cincinnati Conservatory; University of Nebraska; New England Conservatory; Wesley College, Grand Forks, N. D.; Millikin Conservatory; Lawrence Conservatory; North Dakota Agricultural College; Drake University; Horner Conservatory and College; Nebraska Wesleyan University; MacPhail School of Music; Macalester College; Knox Conservatory; Chicago and Bush Conservatory; Illinois Wesleyan University; Ohio University; Tulsa University; University of Illinois; Wisconsin Conservatory; University of Idaho; University of Redlands; Eastman School of Music; Syracuse University; University of Wyoming; Iowa State College; Hillsdale College; University of California at Los Angeles; University of Arkansas; MacMurray College for Women; University of Minnesota; University of Southern California; Lamont School of Music; Louisiana State University; Miami Conservatory; Beloit College; Susquehanna University; Bethany College; University of Arizona; Muskingum College; Wittenberg School of Music; Columbia School of Music; Oklahoma City University; Oklahoma Baptist University; Teachers College, Columbia University; University of Oklahoma; Kansas State Teachers College; Michigan State Institute of Music and Allied Arts; Carnegie Institute of Technology; Dana's Musical Institute; Chicago Musical College; Occidental College; Fort Hays Kansas State College; Our Lady of the Lake College; University School of Music, Madison, Wis.; Detroit Institute of Musical Art, and a city chapter at Terre Haute, Ind.

Singing for Radio Exacting Even When Lighter Music Forms Prevail

Grete Stueckgold, Metropolitan Opera Soprano and Lieder Singer, Tells of Attention to Detail Required by Microphone Appearances

In an interview generally released to the press, Grete Stueckgold suggests a place for popular music in radio.

"It always amazes me to hear it said of the more popular contemporary music that it is 'terrible stuff,'" said Mme. Stueckgold. "I must say that I thoroughly enjoy singing music of this sort with its infectious rhythm and haunting simple melodies to a radio audience."

Mme. Stueckgold makes weekly appearances before the microphone, Saturdays over a coast-to-coast WABC network.

"When I choose to sing popular songs," Mme. Stueckgold continued, "I try to give them the same attention and rehearsal I would give to classical music. In spite of the simple words so often found in such songs, I feel there is a wealth of possibilities offered in their interpretation. By giving shades of new meaning to the words, I try to make this music at once more interesting and more vivid.

Popular Music of Varied Sorts

"I do not say that this popular music is in the same province as the greater Lieder of Brahms or Schubert. But I do insist that it compels the listener's attention, affords him great enjoyment, and is sometimes powerful enough to send shivers up and down the spine.

"And it is a curious thing to see how even the so-called intellectual superior in music finds listening to these popular airs an extremely enjoyable pastime.

"A friend recently wrote me a letter in which she said she thought she would die when she first heard me sing the popular songs, and yet had to add that she was quite thrilled by them. The letter also asked me if I would mind singing the lovely Strauss waltz-song Voices of Spring, which of course was, and still is, popular music in the best sense of that word.

"I believe it wrong for people to insist

GRETE STUECKGOLD

that such songs should not be heard. We sing to the radio audience primarily to interest and entertain them, and sometimes we must choose to sing the serious and sometimes the lighter music.

Acting Not Required in Radio Songs

"So-called music and radio experts would also have us believe that stage experience is enormously helpful for radio work. I do not find this to be true at all. My many performances at the Metropolitan and other opera houses of this country and abroad did not help me one bit with my radio work, as did, for example, concert singing.

"Acting has nothing to do with singing to an unseen audience. An actor wishes to move about; the radio performer must stand still and focus all attention upon the singing itself, just as in the concert hall."

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Steinway Piano

Tentoni Sings on Ford Broadcast

Rose Tentoni, young American soprano, sings with the Ford Symphony Orchestra over the nationwide WABC Columbia network on October 28. Miss Tentoni will offer the aria One Fine Day from Puccini's Madam Butterfly, Giannini's Manella Mia, Massenet's Elegie and Song of Love from Romberg's Blossom Time. Miss Tentoni is an artist-pupil of Enrico Rosati.

Miss Tentoni is to have an active month in December. On the 3rd, she sings in Richmond, Va., the 5th at Birmingham, Ala., and the 13th and 15th a performance of Otello in Cleveland, O. The first week in February Miss Tentoni will sing the Erskine translation of Falstaff in Philadelphia under Fritz Reiner.

Dr. Hall Conducts Chorus at Church Convention

Atlantic City, N. J.—Dr. Walter Henry Hall conducted the program which opened the fifty-first Triennial General Convention of the Protestant Episcopal Church, beginning October 10. A chorus of 1,200 sang under Dr. Hall's baton. The attendance at the initial concert was estimated at 35,000, including 135 bishops from all over the world. G.

Carter's String Quartet Heard

Ernest Carter's string quartet, which was played during the season of 1933-1934 in New York, was repeated by the Cremona Quartet at Woodstock, Vt., last summer. At this latter performance, however, Mary Hill played the cello part. This program was one in a series of summer concerts in Kent Barn which are to be continued in 1935.

Mme. Gerster-Gardini Offers Lieder Scholarship

Mme. Gerster-Gardini announces that she has formed a class in Lieder with the idea mainly of preserving its traditions. She is also offering a scholarship audition between now and the end of November.

California Teachers Planning Rally; Opera and Concerts for Los Angeles

Philharmonic Orchestra Fund Gains—Local Managers Announce Attractive Recitals—Season of Lyric Drama to Bring New Artists and Works

Los Angeles.—Public school music teachers of this section are making preparations for the National Music Supervisors' Conference to be held during Easter Week in Pasadena. Amy Grau Miller, California-Western vice-president, already has called together a number of working committees and the convention schedules will last several days. Miss Miller, a member of the Pasadena Junior College piano department, is working out a program which offers a fine balance of musical and educational events. Louis W. Curtiss, director-general of music in the public schools of Los Angeles, a leading member of the executive convention committee, is now in the East, partly in the interest of the Pasadena conference.

Symphonic Campaign Progressing

Good progress is being made in the public continuance fund drive staged by the Southern California Symphony Association on behalf of the Los Angeles Philharmonic Orchestra. Sufficient funds have been contributed to defray almost half of the expected deficit, although more than three weeks remain before the season will be opened on November 15 by Dr. Otto Klemperer. Negotiations are under way for two or three outstanding guest conductors to fill a four weeks' period while the German *maestro* will direct the Philadelphia Orchestra. Plans call also for a restricted number of soloists, but these to be figures of exceptional calibre.

Three concerts have been announced by the recently formed Abas String Quartet (Nathan Abas, first violin; Theodore Norman, second violin; Abraham Weiss, viola; Frits Gaillard, cello).

A like number of performances is to be offered also by the Bartlett-Frankel Quartet (Anton Maskoff, Anthony Briglio, Emile Ferir and Nicholas Ochi-Albi).

Sidor Belarsky, founder of the American Opera Company of Los Angeles, which presented an impressive performance of Boris Godounoff in English, the Russian basso in the title rôle, has been engaged for leading parts by the Chicago Opera Company. He will appear in the same work, but as Varlaam opposite Tibbett as Boris. Mr. Belarsky will be heard in Chicago also as Leporello in Don Juan, Ramfis in Aida, the King in Lohengrin and in the baritone part of Andrea Chénier. In addition he continues as artistic head of the American Opera Company of Los Angeles, repeating the Moussorgsky opus and bringing out other Russian works in English.

Schönberg in Hollywood

Arnold Schönberg has decided to make his home in Hollywood, not in Pasadena, and is establishing a permanent residence. Another distinguished composer who will spend most of his time here is Joseph Achron, working now on his third violin concerto, which he is writing at the request of Jascha Heifetz.

Arthur Kay has taken over the baton of the Los Angeles Women's Symphony Orchestra, his predecessor, Arthur Alexander, having opened vocal studios in New York City.

A new mass by Richard Keys Biggs was well received before the local chapter of the American Guild of Organists, when sung at the Church of the Blessed Sacrament.

Notable Concert Roster Arranged

While the season has been getting under way with minor recitals, visiting artists, of whom an extra number are expected this winter, are not due until next week, when Fritz Kreisler is scheduled for two concerts at the Philharmonic Auditorium, ticket racks for which are already emptied for the most part, according to Impresario Behymer. Sergei Oukrainsky, Russian ballet master, who makes his home in Chicago, has been prevailed upon to stay over for a while doing some intensive teaching and preparing motion picture scenes. He will repeat the ballet, Fete à Robinson, which created a furore in Hollywood and round out next Wednesday's evening schedule with shorter items. Third, chronologically, comes Sigrid Onegin, contralto, having announced a classic program, and Manager Armitage reports most gratifying interest. Friday evening Lester Horton of San Francisco is presenting the first in a series of spectacular ballet productions at the Shrine, outstanding subjects being a Salome ballet, and the Bolero. Saturday afternoon Fritz Kreisler performs his second concert.

Altogether, Impresario Behymer has arranged for a brilliant list of artists. Some of these are Lucrezia Bori, soprano; Sergei Rachmaninoff, pianist; Kathryn Meisle, contralto; Wilbur Evans, baritone; Mario Chamlee, Richard Crooks and Frederick Jagel, tenors; the Vienna Boys' Choir (two engagements), Mischa Levitzki and José Iturbi, pianists, while Joseph Szigeti will be the special offering for lovers of violin music during the second half of the season, sharing honors with Efrem Zimbalist, always a favorite here. Nelson Eddy, baritone, who it is said receives $50,000 a year from M-G-M motion picture studios, is also due in recital, as is Myra Hess, pianist, and Piatigorsky of cello fame. Harold Bauer is keenly anticipated by pianists and lovers of keyboard music. Impresario Behymer's dance attractions are not fully announced yet, but at least two dates have been set aside for La Argentina and an entire week for the Monte Carlo Ballet Russe.

Manager Merle Armitage promises a splendid cycle of concerts starting, as mentioned, with Sigrid Onegin. Follows the Don Cossack Chorus with two engagements (November 2 and 4). Günther Ramin, eminent German organist, will be heard for the first time on the Pacific Coast, November 3. Alfred Mirovitch, now residing here, plays a piano program on November 16. Mary Garden is due on December 6, and the first hearing of the Glazounoff quartet is scheduled for December 21. In the new year the Armitage roster lists John Charles Thomas for January 23 and interest in this program, as in the appearance of Josef Hofmann (January 31) already is lively. Not only musicians, but the music-loving public generally is anticipating the coming of Igor Stravinsky, Russian composer, on February 28, who appears in joint concert with Samuel Dushkin, Russian violinist. Ruth Slenczynski will play a recital on March 22, while a matinee has been booked for March 24 when Feodor Chaliapin sings once more after an absence of nearly six years.

Schedule of Opera Season

Advance sales for the Los Angeles-San Francisco inter-city opera season, sponsored here by Impresario Behymer individually, and in the north by the San Franciosco Opera Association, are distinctly satisfying. (The San Francisco series is practically sold out already, although not beginning until November 14.) In Los Angeles the curtain will rise on November 3, when Smetana's opera, The Bartered Bride, is to be presented for the first time, locally speaking. Alfred Hertz is the conductor and the two chief rôles have been entrusted to Elisabeth Rethberg, soprano, and Mario Chamlee, tenor. Francia White, a Los Angeles soprano, sings one of the secondary leads, supported by Marek Windheim from the Metropolitan Opera. Hanz Taenzler, for years a tenor on the German opera stage, returns to the lyric fold, the cast including also Edna Denunzio, Elinor Marlo, Louis d'Angelo and Alfredo Gandolfi; Armando Agnini as stage director. A ballet of seventy-two has been trained by Adolf Bolm in the Czechoslovakian dances which form so essential a part of the action, while a chorus almost as large is described as note perfect by Director-General Gaetano Merola.

On the following Tuesday night, Los Angeles will witness the operatic début of two widely admired artists, when Doris Kenyon, soprano and motion picture star, and Nelson Eddy, American baritone, make their operatic first appearances in Wolf-Ferrari's Secret of Suzanne; Louis D'Angelo in the other principal rôle, Pietro Cimini, conducting. This short one-act opera will be followed by the first presentation here of Rimsky-Korsakoff's Coq d'Or, produced by Mr. Bolm. This Russian work is to be directed by Wilfred Pelletier of the Metropolitan Opera Company, the vocal cast including Emily Hardy, San Francisco coloratura, and Raymond Marlow, tenor; other parts being taken by Malova Ruiz, V. Vasileff, and P. Romanoff. Both operas will be sung in English.

For the third performance, November 8, Carmen is scheduled, featuring the introduction of Nino Vallin, from the Paris Opéra, in the title rôle. Mario Chamlee will sing Don José and Ezio Pinza the rôle of the Toreador, other parts having been assigned to Zaruhi Elmassian, Elinor Marlo, Francia White, Earl Covert, Alfredo Gandolfi, Louis d'Angelo and John Ellis. The Bolm Ballet completes the ensemble.

Massenet's Manon, November 10, concludes the short season, chief interest being centered on Richard Crooks, American tenor, who has not been heard here in lyric drama. Mlle. Vallin is announced for the title rôle and other principal singers are Messrs. Windheim, Pinza, D'Angelo, Gandolfi and Covert. The work will be given in French, with Pietro Cimini at the conductor's desk. All presentations take place at the Shrine Auditorium, where a seating capacity of 6,500 permits a liberal price scale.

Recital and Festival Events

Organists of Los Angeles and nearby cities honored the memory of Edwin Lemare, who died here recently, by performing several of his works.

Arthur W. Poister, organist of Redlands University, has returned from a year of organ and composition study in France.

Program plans for the second Southern California Festival of Allied Arts are being formulated by the general chairman, Grace Widney Mabee, prominent especially for her pioneer work in bettering church music standards on behalf of the National Federation of Music Clubs.

Dr. Charles C. Draa, piano pedagogue, was the principal speaker at the monthly Music Teachers' Association meeting, Emma M. Bartlett presiding. Lillian Flickinger, soprano, Ana Ruzena Sprotte at the piano, enhanced the program. Under the leadership of Mrs. Bartlett, a finely constructive list of programs is being worked out by M. T. A. members.

B. D. U.

Jagel's Active Season

Frederick Jagel will have one of the most active seasons of his career, between concerts and opera. On October 22 the tenor was soloist during the Atwater Kent Hour. October 28, he will fulfill a reëngagement

FREDERICK JAGEL

in Pittsburgh, Pa., the 29th he appears in Wheeling, W. Va., and on November 2 and 3 he sings the third act from Siegfried with the Boston Symphony Orchestra. November 5 finds him giving a recital in Buffalo, N. Y., and the 8th, offering one in Hamilton, Ont.

He opens the Chicago Opera season with Jeritza in Turandot on November 10, remaining with the company until the 16th. He gives a concert for the Matinee Musicale in Philadelphia on the 21st, after which he returns to Chicago for performances in Lohengrin, Salome and Aida. November 27, he appears in Milwaukee, Wisc., and rejoins the Metropolitan December 10.

In January Mr. Jagel will sing a joint recital with Grete Stueckgold in Columbus, O., and in the spring perform in the St. Matthew Passion which the Chicago Symphony Orchestra is offering.

Joseph Schuster, Nephew of Schnabel, To Give Cello Programs in America

Eminent Soloist, Formerly of Berlin Philharmonic Orchestra, Outlines Reasons for Taking Up Residence in United States

Joseph Schuster, nephew of Artur Schnabel, and a Russian despite his German surname, is a recent acquisition to the ranks of cellists in America. Mr. Schuster has come to this country to settle here permanently. For the five years prior to his leaving Europe, Mr. Schuster was solo cellist with the Berlin Philharmonic Orchestra under Furtwängler.

"In regard to my withdrawing from my connection with the German orchestra," Mr. Schuster said, "there is a rumor current here which I wish to correct. I was *not* forced to leave Germany on account of political conditions there. On the contrary, I left of my own accord, and had considerable difficulty in obtaining release from my contract with the Berlin Philharmonic, which was to run another year. However, Mr. Furtwängler, with whom I have always had the most cordial relations, was kind enough to accede to my wishes and cancel the remainder of the contract.

"My reason for coming to America to make my home is that I believe this to be the broadest sphere for musical development. There is more scope here, a wider field in which to cultivate one's talents."

Mr. Schuster has affiliated himself with the National Broadcasting Company and NBC Artists Service. On November 4 he makes his first radio appearance in this country. He will have further broadcasts, and appear in concert and recital, and also has opened a New York teaching studio.

This artist obtained his music training at the St. Petersburg Conservatory, where he studied with Josef Press. After his graduation, he fulfilled concert engagements and instructed pupils. When only twenty-two, he was appointed to serve as first desk man in the cello section of the Berlin Philharmonic, succeeding Gregor Piatigorsky in that position. During the time that he continued with this orchestra Mr. Schuster went on with his teaching, his pupils coming from England and throughout the continent, and made solo concert tours between orchestral appearances. His schedule for the present season includes a trip back to Europe, where he will give concerts at the spring festivals in England and other countries before returning to America to continue his career in the land of his adoption.

M. L. S.

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New York October 27, 1934 No. 2832

The pathway to Parnassus is overgrown with weeds; no one has gone that way of late years.

—o—

No Compromise Here

Kansas City is humming with the sensational aftermath of an argument as to what constitutes "light symphonic music." Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, believes that symphonic music should be symphonic, and in this contention he is perfectly right. It seems that the orchestra of the Missouri city entered into a contract to broadcast twenty-six weekly concerts of this elusive medium over a network of the National Broadcasting Company on Sunday afternoons, the sponsor being a leading drug corporation. Even before the first broadcast there were rumblings in the breasts of the New York gentlemen who defray the expenses of the series on the score that the music to be heard was too "heavy." According to the Kansas City Star, "Mr. Krueger made change after change in his program, leaning over backward, as he thought, in an effort to yield to the demands of his new patrons." It seems, however, that even a program made up of such items as the Blue Danube waltz, the Merry Wives of Windsor overture and Schubert's Military March was considered too weighty by the sponsors, who desired the music of Romberg, Gershwin, Whiteman, *et al.*

Here was a clash of ideals in earnest, the conductor believing that programs of popular music were not suited to the dignity of a symphonic orchestra and unworthy of the efforts of the type of organization he has built up in Kansas City. Mr. Krueger was thereupon faced with an alternative. It was a case of compromise or quit. He therefore decided that the orchestral broadcasts would have to be led by some one else, though of course he will retain his post as conductor of the orchestra.

Mr. Krueger issued the following statement to the press:

"I became convinced, as a result of our experience with last Sunday's broadcast, that it is impossible to present adequately a program of even light symphonic music in the space of a half hour, particularly when much of that time is taken by commercial talk. On our first program we found that our last item was cut in two for this reason.

"It has been agreed with the sponsors that the obvious solution of the problem is to build the programs from an even lighter literature, featuring selections from the light operas and the better musical comedies. Since this music is out of my province, another conductor who has had a wide experience in the field of the theatre, will conduct these broadcasts. In this, he will have the assistance of an ensemble of sixty-eight local musicians and I trust the public will take pleasure in hearing these performances."

The conflict presented here is a basic one for the radio industry and it brings strikingly to light the most deleterious influence now at work to undermine the musical quality of such fare. The experience of the Kansas City *maestro* is not unique in recent American musical annals, somewhat similar situations operating to popularize certain of the broadcasts heard from the Philadelphia and Boston orchestras and to place them in the hands of assistant conductors. The matter is one in which the American public, we think, should have a voice. Many listeners might be interested in the quality of musical fare they were to receive and they might become vocal about it, even to the extent of writing to the managers of radio stations. We believe Mr. Krueger was right in quitting rather than compromise with his ideals. But, of course, even his courageous stand will hardly influence the men who control these things and who think only in terms of dollars. What *will* cause them to see the light is a determined protest from music-lovers who prefer Beethoven, Bach, Brahms, Mozart and Weber to a perpetual diet of popular stage and ballad fare. They also, it must be remembered, are potential investors in the product of even the most affluent sponsor. The matter might be summarized as follows: though cultivated listeners are perhaps in the minority, they also are often more numerous in the higher income brackets, and thus have more money to invest in the products of the manufacturer. Think it over, Mr. Sponsor!

—o—

Aiding Hard-pressed Musicians

Although New York has for several seasons maintained a Musicians' Emergency Fund, which has endeavored by means of benefit concerts and other measures to relieve some of the worst distress among the unemployed tonal brethren, the need now arises for a campaign on a more extended scale. It was reported at a recent meeting of the sponsoring committee, held at the home of Walter Damrosch, that there are now 1,818 musicians registered with the fund and that the sum of $429,000 raised in a similar drive three years ago is practically exhausted. It is therefore proposed to open on November 1 a campaign for $400,000 "to continue rehabilitation and relief work among worthy and indigent musicians."

Mrs. Vincent Astor, chairman of the Special Gifts Division, has already announced contributions of $5,000 from Harry Harkness Flagler and $1,000 from Mrs. Melbert B. Cary, Jr. David Sarnoff will serve as chairman of the men's division, and Elizabeth Polk will head the junior division. The Steinway Company has generously provided a room in the Steinway Building, New York, rent free, as headquarters for the campaign. Other speakers in the opening meeting included John Erskine, Hermann Irion, Yolanda Merö-Irion, Paul D. Cravath, Grace Moore and Dr. Damrosch.

It is strongly urged that all fortunate folk who are able to do so should contribute something, if only a small sum, to this highly important work in behalf of worthy musicians who have known financial handicaps in the last few years. By such means the spirit of many a skilled and hard-pressed artist may be strengthened to continue artistic efforts. These are badly needed by the public in its quest for spiritual uplift.

—o—

Syllable-izing

Stravinsky, not unknown for his various tonal theories and manifestos in the past, is reported to have issued a new one. In explaining his latest work, Persephone (which will probably be introduced to America this season by the Boston Symphony Orchestra), the Slav expatriate, now a French citizen, wrote as follows in Excelsior (Paris):

"I wish to call the public's attention to a word which sums up a whole policy—the word 'syllable'; and further, to the verb 'to syllabize.' Therein lies my chief concern. In music (which is time and regulated tone—as distinct from the confused tone that exists in nature) there is always the syllable. Between the syllable and the general sense—or the mode permeating the work—there is the word, which canalises the scattered thought and brings to a head the discursive sense. But the word does not help the musician. On the contrary, it is a cumbersome intermediate. For Persephone I wanted nothing but syllables—beautiful, strong syllables—and an action. This is exactly what Gide has given me . . . . Music is not thought. We say *crescendo* and *diminuendo;* but music which is really music does not swell or subside according to the temperatures of the action. I do not exteriorize. I hold that music is given us to create order, to carry us from an anarchical, individual condition to a regulated condition, thoroughly conscious and provided with guarantees of enduring vitality. That which specifically appertains to my conscious emotion cannot be expressed in regulated form (réfléchi à l'état de règle). When emotion becomes conscious, it is already cold and set . . . . I warn the public that I loathe orchestral effects as means of embellishment. I have long since renounced the futilities of *brio.* I dislike cajoling the public: it inconveniences me . . . .

"The crowd expects the artist to tear out his own entrails and exhibit them. That is what is held to be the noblest expression of art, and called personality, individuality, temperament, and so on. . . . . Nothing of all this originates in a caprice of my own. I am on a perfectly sure road. There is nothing to discuss nor to criticize. One does not criticize anybody or anything that is functioning (en état de fonction). A nose is not manufactured: a nose just *is.* Thus, too, my art."

One is, of course, under a disadvantage with a composer who refuses to discuss but only to issue manifestos. But one might say that this idea of the musical syllable—or even of unmusical ones—is not entirely new, however profound it may sound when uttered with just the right sort of omniscience. The syllable has been used in much educational literature—usually to the detriment of the product that was thus split up, and never so far as we know, to its enhancing as an art product. We refer, of course, to its erstwhile popularity as an aid to the young aspirants on the thorny road to letters who happened to be perusing the First Reader.

—o—

To Merge or Not to Merge

Although it avowedly exists as yet only in the imaginations of some daring souls, the possibility of a merger between the New York Philharmonic-Symphony Society and the Metropolitan Opera Association has found its way into the daily newspapers. This argues the fact that somebody or other must have thought about such a possibility, talked about it, and presumably the rumor reached journalistic ears.

There are many things to commend such a plan, with a few drawbacks that concern particularly the economic status of those faithful servants of both institutions who might be affected by such a decision.

On the credit side is the fact that an eminent orchestra such as the Philharmonic could collaborate with remarkable artistic results with such an outstanding operatic company as the Metropolitan. Both would presumably gain by having their own merits reinforced by those of the other.

Secondly, there is the matter of reduction in operating expenses that could be arranged through such a pooling of interests. It is no secret that both institutions have found the going somewhat heavy in recent seasons. The financial campaigns that both have found it necessary to conduct are ample evidence that the high costs of production more than overbalance the income derived from patrons in the ordinary course of subscription and box-office purchases.

The most interesting musical phenomenon of this decade in the United States is the increasing liaison between the opera and the orchestra. Philadelphia, Cleveland, Detroit and other cities will this winter enjoy lyric drama staged by their notable symphonic organizations as part of the subscription season. This process has been gradually levelling the traditional barriers between two formerly highly specialized forms of melodic entertainment (using that word in its highest sense).

Since the invention of new instruments and the formation of new economic bases of organization usually result in changes of artistic expression, it is even possible that the opera and the symphony, as musical forms, may be due for development in some interesting new combination. This is, of course, looking into the future; but if opera and symphonic programs are given by the same organizations, it will be logical to expect a more highly symphonic form of operatic scores or the employment of voices in orchestral compositions which are written in the future for performance by these groups. . . .

Perhaps we are wandering afield from the subject of the Philharmonic-Metropolitan merger rumor. But what music-lover will not thrill to the prospect (even though at present a remote one) of hearing Toscanini conduct Wagner, Debussy or Moussorgsky in Mr. Gatti's temple of song, with the Philharmonic Orchestra in the pit? He will delight conversely at the idea of hearing the eminent soloists and chorus of the opera house give vocal compositions of a scope that present financial restrictions make it impossible for New York's eminent orchestra to present.

And then there is the matter of housing. Will the Metropolitan stay indefinitely in its present home, which it is now remodelling at considerable expense to bring up-to-date in the matter of the latest equipment? Will Carnegie Hall always be available for the concerts of the Philharmonic Orchestra, considering rising costs of maintenance of that structure, ideal though it is for its present purpose?

All these matters will have to be considered, if and when the boards of directors of the two noteworthy musical groups gather to consider some such far-reaching possibility as is suggested at present only by paper proposals.

VARIATIONS

By Leonard Liebling

To violin sharps, especially older ones with long memories, the attached letters are herewith submitted. One of them was written by Joseph Szigeti to Arthur M. Abell, and the other is the latter's answer:

Villa Marie, St. Jean—Cap Ferrat A. M.

Dear Mr. Abell,

Our great Hungarian composer Kodaly is compiling a collection and bibliography of works in the Hungarian style by foreign composers. He asked me to find out about a work of St. Lubin's called Souvenir de Hongrie of which he possesses the violin part but no accompaniment. This piece was published by Schlesinger (Paris-Berlin) around 1850. As you knew so many prominent old players (Sarasate, Heermann, Brodsky, Wilhelmj, perhaps Leonard, etc.) it occurred to me that perhaps you may be able to give me some information which I would pass on to Kodály. Perhaps the Musical Courier could help Kodály in his search too? Anyhow please accept my sincere thanks for your trouble.

I will be back in the States in November and hope to have the pleasure of seeing you then.

With kind regards,

Yours sincerely,

(signed) JOSEPH SZIGETI.

Hastings-on-Hudson, N. Y.

My dear Mr. Szigeti,

Your inquiry concerning Leon de Saint-Lubin's Souvenir de Hongrie interested me very much, as I once heard Joachim play it. The occasion was a small social gathering at his home in Berlin in 1899. Joachim had that very delightful trait which Ysaye also possessed and that Mischa Elman has more than any other living violinist—namely, of always getting out his violin and playing for his friends when entertaining them at his own home. That evening the great Hungarian was in a very reminiscent mood and he played for over two hours mostly pieces that had been in his repertoire in his youth.

Joachim had a marvelous memory and he could play, at a moment's notice, anything he had ever learned. He was quite extraordinary in this respect. He played many Hungarian works that evening and finally he said: *"Kennt vielleicht einer von den Herren Saint-Lubin's Souvenir de Hongrie? Ich habe es mal in meiner Jugend gespielt."* ("Do any of the gentlemen know Saint-Lubin's Souvenir de Hongrie? I played it once during my youth.") Whereupon he dashed it right off without accompaniment, for he said that he did not have the music and had not seen it for more than forty years.

It is not generally known that Joachim as a young man, was not the strictly classical player he later became. He always had a strong leaning toward the classics, it is true, but in his youth he also played virtuoso pieces, even in public and he was particularly fond of the compositions of Ernst and Paganini. That same evening he gave rousing performances of Ernst's Othello Fantaisie, and of the first and twenty-fourth Paganini Caprices. I shall never forget the force, distinctness and evenness of his arpeggio bowing, and the clarity of his rapid runs in thirds in the first Caprice. He took a lively tempo, too.

That was the only time I have ever heard Leon de Saint-Lubin's Souvenir de Hongrie. Saint-Lubin is now wholly forgotten as a composer, but Joachim told me that his works were quite popular in the forties and fifties. He wrote music for the stage as well as for the violin. Inasmuch as Grove's Dictionary does not even mention Saint-Lubin, possibly Kodály will be interested in the following data which I obtained from Joachim concerning him. Saint-Lubin was born at Turino, Italy, of French parents, in 1805. His father, a teacher of languages, settled in Hamburg when Leon was still a small child and he grew up in Germany. He was a pupil of Spohr, but there is very little Spohr influence in his compositions, his leaning being toward the florid style of playing and writing. He was greatly influenced by Paganini whom he had heard several times. He later had some lessons with Joseph Boehm, who was also the teacher of Ernst and Joachim. In 1830 he accepted the position as concertmaster of the old Wilhelm-Städtisches-Theater in Berlin where opera was given at that time, and he lived there until his death, which occurred in 1850, at the early age of forty-five.

We will see if it is possible, through the columns of the Musical Courier, to locate in this country or in Europe some old-timer who might have the accompaniment which Kodály lacks. You might, meanwhile, inquire of C. F. Schmidt of Heilbronn-am-Neckar, Germany. He is the only publisher I know of, who might be able to locate the piece. At any rate, he brought out a new edition of Saint-Lubin's Lucia Fantaisie about 1892. I heard Emile Sauret play it several times as an encore at his concerts in Berlin in the nineties, and also in private at his home. Sauret told me that the publishing house of C. F. Schmidt was interested in the forgotten works of Saint-Lubin, and if they are still in business they may have the accompaniment you are looking for.

I look forward to seeing you and hearing you again when you return to America next fall.

With kindest regards.

Very sincerely yours,

ARTHUR M. ABELL.

Mr. Abell's address, in case any Musical Courier reader has the desired information, is 32 Sheldon Place, Hastings-on-Hudson, New York.

* * *

Frank La Forge's piano accompaniments at the Richard Crooks recital were worthy partnership to the finished art of that tenor. I know pianists who consider it beneath their professional dignity to serve as accompanists. One of the reasons for their distaste must be because they could not duplicate the musical and mnemonic feats of Frank La Forge. As you know, he plays everything from memory and how! He makes the instrument a part of the singer, and without losing the musical line, follows every breath, phrase, and voice color with corresponding treatment of keys and pedals. A true *Meister,* this La Forge. Incidentally, he knows about 4,000 musical compositions from memory. The Toscanini of accompanists.

* * *

There is too much applause in America and England for concerts and operas irrespective of the merits of the music and of the performers. The Latin countries are much more sophisticated and honest in such matters and teach the Anglo-Saxon a useful but unheeded lesson in the ungentle arts of hissing, booing, and cat calling. There cannot be as many perfect performances as the enthusiastic plaudits of Anglo-Saxon audiences seem to make possible.

* * *

It has always been somewhat of a paradox that Stravinsky, so long the leader of the "advanced" wing of modern composers, numbers among his works Le Faune et la Bergère, Oedipus Rex, Symphonie de Psaumes, Persephone, Sacre du Printemps, Apollon Musagete, and other religious, pagan, and fabled subjects. Stravinsky recently alluded to himself as an "Attic" musician. Would "atavistic" not be a better term in view of his output of the past decade or so?

* * *

Columnists on the daily papers like to publish diaries of their social doings and elbow-rubbings with prominent persons. That kind of personal puffery was parodied neatly by the late Ring Lardner, in his A Literary Diary:

Peggy Hopkins called up and wanted we should go for a sail, but I had a date to play golf with Sarazen, Hagen and Barnes. I and Hagen played the other two best ball and added score for a $25 nassua but only beat them by about 7 pts. as Hagen was putting good. I had twelve eagles but only managed to get a couple of ones. When I got home Sousa was there and we played some Brahms and Grieg with me at the piano and him at one end of a cornet. "How well you play, Lardy," was Sousa's remark. Brahms called up in the evening and him and his wife came over and played rummy.

* * *

In a New York Times interview, Jascha Heifetz, speaking of the lack of musical understanding in America, expresses this opinion: "The chief trouble in this country is that we still look upon music as a luxury. Elsewhere, in Europe, it is a necessity. It goes on, in bad times as well as good. It is not necessary for us or our children to be professional musicians. If every individual merely knew enough music to understand and appreciate it when he hears it, the way most Americans know the fine points of baseball and football."

Music in Europe is no more a necessity than it is in our country. With the exception of Italy, where song (not necessarily art song) forms part of the expression of national temperament, the European lands furnish the same musical condition as America where considerably less than one per cent of the population may be counted upon as fairly regular attendants at serious musical performances.

Unpleasant as it is, the truth must be admitted that many a symphony, opera, and superfine violin recital will sound in America before its populace understands them better than a home run, forward pass, or knockout punch.

* * *

J. P. F. writes: "I don't know whether you get the same kick as I do, when reading the first names of the three Menuhin children. Putting it poetically, I am impelled to indite this ode:

"I'm merry and always less moody
At Hephzibah, Yalta, Yehudi!"

* * *

Artur Schnabel is in receipt of the following letter from Kenkichi Holiye, critic of the Tokio Musical Monthly. In spite of its quaint English, the communication shows how Japan is responding to earnest musical culture.

Takada-Cho Naraken, Japan.

Mr. Artur Schnabel,

Dear Sir:

I am one of those who respect you as the most scientific and rational interpreter of Beethoven, Mozart and Brahms; especially, towards that wonderful effect of your performances of Beethoven's five concertos and piano sonatas, Beethoven Sonata Society, I have nothing to preventing me from expressing my utmost admiration, and am very glad to say you that these records are, irregutably, the best seller, compared with the other records of the same works.

And also, it is with much pleasure to inform you that your two pupils, Miss K. Araki and Mr. M. Tsutchikawa are splendidly successful since their coming back home.

Now, I am anxious to make my niece, Miss Jeane Chidzuko, one of the pupils of Mr. Leo Sirota, a Russian pianist, play Beethoven's concerto Nr. 1 c-dur op. 15 with the Takaradzuka Symphony Orchestra conducted by Mr. Joseph Laska this autumn in Osaka. However, she has not the music of your cadenza, to my very sorry. (She is now playing Reinecke's.) The general music lovers in this country are request to hear your cadenza, because the disc journalism is much prevailing here. I have asked in vain to procure it to Miss Araki. So I shall be very much obliged tc you if you kindly let me have your cadenza, one copy. I pray you will send it by the earliest mail with postal unpaid, thanking in anticipation for your trouble.

Enclosed herewith my latest picture, please find, and I would ask you will let me have yours.

Hoping to hear from you very soon,

Sincerely yours,

KENKICHI HOLIYE.

* * *

My favorite newspaper paragraph of recent days is this one, in the New York Sun: "A theater built by the Emperor Hadrian has been excavated near Antioch. Further digging ought to disclose the plots of several current plays."

* * *

The American Mercury publishes an article (by Edward Robinson) called Fiddlers Are Dumber Than Pianists. The gentleman who sends me the magazine (and is himself a pianist) comments in pencil over the title of the essay: "Impossible."

Mr. Robinson's arguments are many and strong. A few may be quoted:

We begin by examining the instruments themselves. The violin, as already indicated, has just four strings. The modern eighty-eight-note piano has 198 strings. A simple arithmetical calculation brings us to our first conclusion; namely, that a pianist has to organize his mental attention to a degree of mechanical complexity exactly forty-nine and one-half times greater than that of a fiddler.

A fiddler stands up when he plays, whereas a pianist crouches before his instrument in a rather ignoble, subservient and degraded attitude. . . . This is merely a case of deceitful appearances; besides, we are investigating comparative mental structure—not base emotional appeal. The old Talmudic proverb says emphatically that a good student must have strong buttocks. There can be no debate over the fact that this portion of the anatomy is completely neglected by the fiddle. . . . (*How about string quartet and orchestral fiddlers?*—Variations.)

Fiddle music is almost exclusively melodic, whereas piano music, involving chords, is melodic and harmonic simultaneously. The crudest distinction, therefore, is the fact that fiddlers play one note at a time, while pianists play anywhere from two to ten—and even more—notes concurrently. Thus, as a simple illustration of the difference in intellectual effort required to perform any given work, let us compare Beethoven's violin concerto with the same composer's G major piano concerto. These two works are of similar emotional and technical character, and thus afford an accurate basis of measurement. Now, the former work contains 46,728 notes for solo fiddle. The solo part of the piano concerto, on the other hand, has 284,219 notes. Is it not at once obvious that the task of memorizing the first work is an accomplishment distinctly inferior to the stupendous feat that the pianist must negotiate?

But even more profound cultural distinctions are involved. Music is an expression of life, and in its various elements are reflected all the composite factors that go to make up human existence. Now, a unified picture of life is not gained if only one aspect is presented. Yet the notes that the fiddler plays are all treble notes—high, shrill and monotonous sounds that reflect only the harsher and more corrosive elements. Always fighting to gain ascendency, the fiddler represents that disruptive vanity which has ever degraded the human race and spelled defeat for its nobler undertakings.

The pianist, conversely, ranges through the entire gamut of emotions, from deepest bass to highest treble. He partakes of all the forces of life, and comprehends all the multitude of its infinite variations: the tender contralto, the perfidious tenor, the staunch bass and the coquettish soprano.

The fiddler himself tacitly admits the severely restricted nature of his outlook. Is it not clear confession of his limitations that when he wishes really to say something of genuine musical importance he must drag in *four* fiddlers—a string quartet? Usually he needs even more, and has to employ the aid of an entire orchestra. At the very least, he begs the assistance of a pianist. . . . .

If we turn to the composers themselves, we will dispel any remaining doubts on this point. Towards fiddlers, the attitude of the greatest of them is distinctly contemptuous. Bach's noblest work was written for the organ, which is nothing more than a complicated form of piano. Beethoven grudgingly wrote one concerto for fiddle, where he joyfully poured out five for piano. His solo piano sonatas, moreover, number 38; the fiddle sonatas (which require a pianist, anyway) are only 10. Brahms wrote his single fiddle concerto only out of personal consideration for his friend, Joachim; the large number of piano solo works, in addition to the two concertos, more than make up for this lapse. Schumann, although he threw the fiddlers a couple of sonatas in his declining years, never trusted them sufficiently at any time to write even one concerto for them. Chopin didn't bother to compose for the instrument at all.

Furthermore, what was it that these composers themselves played? Mozart, Beethoven, Chopin, Mendelssohn, Brahms—did not all get their start in music by being piano virtuosi? If opponents of this argument, by way of weak refutation, mention such men as Tartini, Corelli and Vivaldi, it is only necessary to point out that these Italians flourished precisely in the most primitive stage of modern music.

You will excuse me if I do not undertake the rôle of referee in this matter. I still cling lovingly to life.

Horace Johnson tells me that a certain gentlemen does not like to have his name mentioned in this column. Abiding by his wishes, may I state that I saw Mr. Kathryn Meisle and his wife at the Hippodrome performance of Lohengrin on October 16 talking with Nikolai Sokoloff.

* * *

Gretchen Dick, recently returned from Europe, is hereby deprived of her latest anecdote. She tells of a lady who was discussing the Paris Opéra productions.

Said the lady: "I loved Faust the other night at the opera. Really, my dear, it was too beautiful for words. And such a smart audience."

"Who was the tenor?" asked Gretchen.

"Toscanini. And he was wonderful."

"Toscanini? Are you sure? You can't mean Arturo Toscanini?"

"Yes, Arturo Toscanini. And never have I heard such singing and acting."

"If Toscanini sang Faust, you may be sure you never heard anything like it before. I envy you the experience."

* * *

In order to rob Gretchen more completely of her new tales, let me add another of her stories. She was on a motor ride through the Alps, climbing higher and higher on mountain peaks. Suddenly, as they reached the highest point, the radio in the car, dead up to that point, blared out the first phrase of Vissi d'Arte in a high soprano voice and then lapsed into static. Gretchen thinks the driver did it on purpose, but she hasn't been able to figure out how he could arrange it. Can you? Or is it just one of those things?

* * *

Arthur Hartmann, the Rip Van Winkle of Woodstock in the Catskills, has shaved off his beard, had his hair cut, put on his best clothes and is packing up his music to return to the metropolis to live.

What waked you up, Arthur?

* * *

I can't believe my ears. A friend of mine says that Werner Janssen, who is to conduct the New York Philharmonic Orchestra this winter, really examines every American score sent to him.

Praise be, and all that! Arise ye forgotten composers and deluge the prophet! Though this year it won't do you any good, for his programs are already arranged. Unless Werner plays music during intermissions or leads an overflow musico-political meeting to stimulate true Americanism on the front steps of Carnegie Hall, you're out of luck in this quarter for the time being.

I hope Werner unearths a masterpiece.

* * *

Wheeler Beckett, conductor of the Richmond Symphony Orchestra (also an American son), is another champion of native composers. Then there's Howard Hanson of Rochester, another scion of this fair land. This desire to give our own boys a leg up must run in the blood.

I shall have to hunt up my arrangement of Old Black Joe for celesta, glockenspiel and harmonium. Now, that's got the right degree of melody, native expression and novelty to interest any of these lads. And you can be sure I'll have press attention if I secure a performance. Perhaps Lawrence Gilman will present me with two columns of poetry or Olin Downes compare my talent to the Empire State Building gently influenced by the Eighth Avenue Subway.

* * *

Marie Powers, contralto, was soloist at a Bach wedding in Geneva this past summer. And being somewhat curious about marriages and such things because of the event, she decided to read up on the subject. Therefore she sauntered into a London bookshop recently and purchased a volume entitled Bridle Wise. It turned out to be a tome discussing horses. That's a hoarse laugh.

* * *

Sig Spaeth and Vandy Cape had better watch out or get a patent or something. I walked into the Palace Theatre the other afternoon for relaxation and to my amazement saw a vaudeville act by a chap named Charley Hill, assisted by a Llora Hoffman, which was closely modelled on Sig's Tune Detective stunts and on Vandy's burlesque of a prima donna singing off key. You'd better get an injunction, a second mortgage or a habeas corpus on the act, Sig. Especially since Charley wasn't nearly as funny as you are. If he'd been better, I wouldn't have tipped you off.

* * *

Also on the bill was a new film called Anitra's Dance and exploited as "the birth of a new art form." As far as I am able to judge, the baby was still-born. I can't see why it is necessary to interpret any one art in terms of another medium of expression. And why it was considered illuminating to anything except the bored faces of the audience which watched it, to present cubes, rings, steam-clouds and spears of light moving in rhythm to the music of Grieg's popular tune, is beyond me.

M. E. Bute, the originator of the abstract portrayal, stated in the screen announcement made as the picture started that it was "a modern artist's impression of what goes on in your mind when you listen to music and close your eyes." I hate to tell Miss Bute what goes on in my mind when I listen to music. She'd be disgusted and not a little annoyed. I'm no modernistic painter, garage mechanic or bridge engineer—nor, doubt I much, are most people. Certainly only such individuals could comprehend Miss Bute's imagery.

If music must be interpreted by other senses than hearing, I vote for that of taste. To me, at least, some music has the flavor of a rice pudding, other examples taste like kidney stew, and Anitra's Dance has always meant loganberries and cream.

* * *

Standing in the doorway of Town Hall last Sunday afternoon, among the pushing, jostling musical devotees that passed through those portals, I joyfully stubbed Paul Althouse, Marion Telva, Grena Bennett, Frank Perkins, Bob Simon, Monsieur Leonard Liebling, Mr. and Mrs. James Massell, Fitzy Haensel (sure, he had a ticket, or, believe me, he wouldn't have got in), Hod Parmelee, Pierre Key, Walter and Rosalie Kramer, Sam and Lillian Jaffe, Manlio Ovidio, Myrtle Leonard and Josie Vila.

The recital was given by some guy called Crooks. We had a good house and only two people got in the wrong seats. I tried to count the house but my check-up was off six tickets somehow, and I guess some people must have got by me when Mr. Haensel was telling me how to run my job. Gee, I wish musical managers wouldn't interfere so much. It's bad enough having George Denny after me all the time, whenever I pinch-hit at that hall.

* * *

Grena Bennett had another experimental dinner last Sunday night that thoroughly agreed with her. Always try out your new cooks on Grena. She's an accurate barometer.

* * *

Ran into Grace Divine and Jean Teslof in the Russian Tea Room. Moving to the country (if Pelham Manor *is* country) seems to agree with them. Grace has lost thirty-five pounds. You can see what surburban "training" does to folks. I'll bet Grace hasn't missed one.

"That tone is a trifle sharp, Miss Wren. Remember to lower your larynx."

Music School Settlement Offers Scholarship

A vocal scholarship is being offered by the Music School Settlement on East Third Street, New York, which consists of one private singing lesson and a class lesson in harmony weekly.

The audition will be held on November 12 in the school auditorium. Further particulars may be received at the school.

OBITUARY

Dennis F. McSweeney

Dennis F. McSweeney, personal manager and friend of John McCormack, died on October 19 at the New York Hospital in New York City. Mr. McSweeney was born in 1880 at Castleisland, County Kerry, Ireland, and came to the United States thirty-five years ago. For twenty-five years he had been associated with the Irish tenor as business manager, concert manager and press representative, and had traveled with him in virtually every country in the world. Mr. McSweeney was a prominent Catholic layman and had received the titles of Third Degree Knight in De Soto Council, K. C., Knight Commander of the Holy Sepulchre and also was Standard Bearer of the American National Council of that order. He was a member of the Lambs Club and served on the board of directors. He is survived by two sisters and a brother in this country and other relatives in Ireland. His funeral was held on October 22 after Solemn Mass of Requiem at St. Patrick's Cathedral, New York. Honorary pallbearers were: Edward A. Arnold, George J. Atwell, Joseph D. Bannon, Frank E. Belcher, Judge Edward T. Boyle, Judge Owen W. Bohan, Earl Benham, Nathan Burkan, Gene Buck, Donald Brian, Judge Danial F. Cohalan, Martin P. Carmody, William A. Curley, Frank Crumit, Joseph V. Connolly, Arthur Driscoll, James J. Dooling, Harry M. Durning, Surrogate James A. Foley, James A. Farley, Charles A. Foley, Col. Arthur Foran, William Gaxton, Eugene Galvin, George J. Gillespie, James J. Hoey, Robert L. Hague, Murray Hulbert, Judge Joseph F. Keller, Chief J. G. Kenlon, Michael Keane, Thomas F. Kilcommons, Grand Knight De Soto, K.C.; A. Walter Kramer, Eugene F. Kinkead, Pierre V. R. Key, Maj. Gen. Edward L. Logan, Leonard Liebling, Edward P. Mulrooney, Thomas Meighan, Peter J. Maloney, Col. Timothy J. Moynihan, Dudley Field Malone, Marquis George MacDonald, Dr. Patrick McCartan, Dr. Walter McGuire, John McCormack, James McCormack, Judge McGurrin, Judge Kenneth O'Brien, Judge Morgan J. O'Brien, Hon. John P. O'Brien, Denis F. O'Brien, John C. O'Connor, Dr. Deno F. O'Connor, James J. O'Sullivan, Victor F. Ridder, James Reeves, Hon. Alfred E. Smith, Edwin Schneider, Winfield R. Sheehan, Oscar Shaw, Judge Alfred J. Talley, Joseph P. Tumulty, Senator David I. Walsh, Dr. James J. Walsh, Frank P. Walsh, David Warfield, and Charles Winninger.

Ella May Smith

COLUMBUS, O.—Mrs. Ella May Smith, composer, pianist, teacher, and writer, who was active in the national music club movement for many years, died at the home of her daughter, Mrs. George C. Fairbanks, in Oak Park, Ill., recently. Born Ella May Dunning in Uhrichsville, O., March 12, 1860, the daughter of Rufus and Sarah Dunning, she was educated in public and private schools, and studied music with Edgar Stillman Kelley, Minnie Tracy and others. She married Dan Laws Smith in 1878. Mrs. Smith had served as teacher of musical history at Phelps Collegiate School for girls, and Wallace School and Conservatory in this city. She later engaged in private teaching and was active as church organist in various cities for more than forty years, for two decades as musical editor of the Ohio State Journal, the Columbus Evening Dispatch and other papers, as a lecturer on music and as composer of songs and piano pieces. For thirteen years she served as president of the Women's Music Club in this city, later being president emeritus. At the time of her death she was also honorary president of the Ohio Music Teachers' Association; national life member of the National Federation of Music Clubs (in which she was also honorary chairman of the International Reciprocity Division and for twenty-two years chairman of American Music); corporate member of the MacDowell Association; and international honorary member of the British Musical Society. The degree of Doctor of Music was conferred on her by Capital University in 1933. O.

Gaetano Cesari

MILAN.—Gaetano Cesari, eminent Italian musical historian and critic, died of pleurisy at Sale Marasino on October 21. He was born on June 24, 1870, at Cremona. He studied at the Milan Conservatory, in 1895 with Arnold Krug in Hamburg, and in Munich as a pupil of Felix Mottl at the Academy of Music and of Sandberger and Kreyer at the University. Since 1917 he was active as director of the music library of the Milan Conservatory and as critic of the Corriere della Sera. He was the author of important studies of the sixteenth century madrigal, of the early symphony in Milan, and of music at the court of Sforzi. With A. Luzzio he issued the letters of Verdi in 1913 and was the editor of the important collection of old-time Italian music which is being issued by the firm of Ricordi under the title, Istituzioni e Monumenti dell 'antica musica italiana. B.

Frank Rush Webb

BALTIMORE, MD.—Frank Rush Webb, eighty-three, composer of nearly 300 pieces of music for military bands, organ and piano, died here on October 20. Mr. Webb was a native of Covington, Ind. He was organist and choir master of Trinity Church, Staunton, Va., from 1883 to 1910 and at the same time was teacher of piano, organ, and harmony and director of the school of music of the Virginia Female Institute, now known as Stuart Hall. Mr. Webb contributed many articles on teaching and playing to The Etude and other music magazines. He leaves two sons. S. P.

Jutta Bell-Ranske

SAN FRANCISCO.—Jutta Bell-Ranske, musician, actress, writer, died in this city on October 20 at the age of seventy-five. Mme. Bell-Ranske had many years' experience in the theatres of Europe and New York. Coming here four years ago, she established the Art Forum, Inc., whose purpose was to help young people with artistic aspirations. In earlier years Mme. Bell-Ranske was a prominent concert singer and taught singing and wrote on this subject. She maintained studios in New York. A daughter and four grandchildren survive. R. L.

John B. Fielding

BOSTON.—John B. Fielding, bandmaster and conductor, died on October 22 at his home here. He was sixty-nine years old. Mr. Fielding, who won prominence as the leader of Fielding's Band, studied under the late Bernard Listemann and in Europe. He played in a number of bands and orchestras and for some time was associated with the Boston Festival Orchestra. His tours with Fielding's Band were countrywide. His wife and a sister survive. K. R.

Dr. Flora and Mrs. Charles F. Adams

HACKENSACK, N. J.—Dr. Flora C. Adams, physician, and her mother, Mrs. Charles F. Adams, since 1921 president of the Hackensack Woman's Chorus and former president of the Chaminade Society, were killed in an automobile accident on October 19. Mrs. Adams, who was sixty-nine years old, was a member of the Haarlem Philharmonic Society of New York, the Gounod Society of New York and a former member of the Rubinstein Club of New York.

Mrs. Margaret East Thomson

YONKERS, N. Y.—Margaret East Thomson, wife of John T. Thomson, formerly of this city, died in Northampton, Mass., October 18, at the age of sixty-eight. Mrs. Thomson formerly served for many years as organist of the Nepperhan Avenue Baptist Church here. A daughter and sister survive.

Sascha Jacobsen Praises the Rôle Of Radio in Musical Education

Violinist Discusses Series of Programs He Is Offering Weekly Through Baltimore Station

Sascha Jacobsen, violinist, and director of the Musical Art Quartet, declares that radio programs are presenting finer music all the time and that broadcasting generally is showing an upward trend, musically speaking. Mr. Jacobsen's remarks were made in an interview, recently released by Station WBAL, Baltimore, Md. Frederick R. Huber, director of this station, has booked Mr. Jacobsen for an exclusive series of concerts.

"I feel that radio broadcasting is really doing a tremendous thing for music-loving people all over the world," Mr. Jacobsen is quoted. "We need only to listen to the various radio programs to note for ourselves that there is more good music being presented today than ever before. All the biggest artists are appearing before the microphone so frequently and with such regularity that the loudspeakers are constantly giving listeners the very best music presented by the very best artists in the world. Radio broadcasting may really be termed a veritable godsend to people generally. It is stimulating musical interest everywhere and there is no question but that radio listeners are hearing more good music all the time."

BROADCASTING POSSIBILITIES

Continuing, Mr. Jacobsen recalled hearing via the loudspeaker some exceptionally fine musical programs while sitting in the lobby of a small country town hotel in Canada. "There is something almost thrilling about it to be able to hear the greatest music in the world played and sung by the great artists of the day while one is in an isolated corner of the globe, miles and miles away from New York City or any other music centre. Such an experience is inspiring, to say the least. Now that radio has won artistic recognition, it is easy to see what a very vital influence the microphone and loudspeakers are destined to play in the musical and cultural life of the nations."

Mr. Jacobsen says he enjoys playing on the air, as the thought that he is playing before such a vast audience always stimulates him to give his very best to his radio performances. His concerts over WBAL are being broadcast on Tuesday evenings. Mr. Jacobsen is a veteran broadcaster, being among the first artists to recognize the importance of the radio. He is one of the National Broadcasting Company's regular artists, appearing with the Musical Art Quartet, one of the NBC's sustaining features. At the present time, the Musical Art Quartet is appearing in a series of invitation concerts at Evergreen, the estate of the Hon. John W. Garrett, former Ambassador to Italy, and Mrs. Garrett, near Baltimore. While one of Mr. and Mrs. Garrett's guests at their Evergreen concerts, Mr. Huber invited Mr. Jacobsen to broadcast this series of Tuesday evening concerts over WBAL and according to announcement, these recitals will continue for several weeks.

LEONORA CORONA

will open the Verdi Club's season on November 14, singing an aria and a group of songs. The program also includes the second act of Thais, with Arthur Anderson, bass of the Metropolitan. On October 25 she was soloist with the Little Symphony over Station WOR. (Photo by Theodor Stolar.)

Musicales

Suzanne Keener Reappears

Suzanne Keener made her reappearance in a New York recital at the Barbizon Plaza on October 16, with Elektra Allison at the piano. Miss Keener's program was a varied one, ranging from operatic arias to Italian, English, French and Scandinavian folk-songs, several groups of which were given in costume.

Miss Keener is the possessor of a coloratura soprano voice of flexibility and agility which she uses with taste. She sings with intelligence and style. Her audience was responsive and Miss Keener sang several encores.

* * *

Débuts at New York School of Music and Arts

The New York School of Music and Arts held an overflow audience October 18 for this concert, the 967th of the institution. It brought seven new performers. Elizabeth Bach's soprano voice, of pleasing quality, was applauded, and Pauline Kimmel sang Spirit Flower in colorful fashion. Catharine Arioli possesses a brilliant voice. Corinne Dobson's mezzo voice brought out the pathos of Dost Thou Know? from Mignon, and Gertrude Stamler sang Iris (Wolf) with sentiment. Grace Dworkin, violinist, showed pure and sweet tone in a minuet, and Virginia Ackerman's performance of Chopin's A flat polonaise for piano was effective. Ida M. Reynolds, pianist, played the principal part in Lysberg's La Baladine for two pianos. She showed poise and well developed technic, and received much applause. Others taking part have been heard previously. Marguerite Sterling provided noteworthy accompaniments. F. W. R.

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Bruce and Rosalind Simonds in Two-piano Music

Bruce and Rosalind Simonds gave a recital of music for two pianos at the McMillin Academic Theatre, New York, October 20, presented by the Institute of Arts and Sciences of Columbia University. Their program held sonata in F by Wilhelm Friedemann Bach, sonata in F minor, op. 34, by Johannes Brahms, Three Miniatures by Reinhold Glière, Poem and Dance (Quincy Porter), Arnold Bax's The Poisoned Fountain and a composition by Mr. Simonds, Scotch Cap: English Country Dance Tune. This team unites the art of two distinguished pianists and their joint tone is a finely balanced compound of their individual resources. The two execute and interpret as one, merging their musical entities into an ensemble of finish and versatility. They proved equally able in projecting the definite images of the pictorial numbers and in the compositions whose exposition is a purely musical experience. Mr. Simonds' piece, Scotch Cap, is lively, well constructed and aptly described by its title. The audience registered delight in the offerings of the pair, clapping enthusiastically throughout the evening. S.

* * *

Rose Raymond in Recital

GREAT NECK, N. Y.—Rose Raymond, pianist, gave a recital on September 29 at Temple Beth-El. Miss Raymond is growing steadily in her art. Her clarity of execution, her fine perception of tonal values and depth of feeling were evident throughout the program. The program opened with a Mozart Fantasie, followed by the Pastorale and Capriccio by Scarlatti-Tausig, a Gavotte by Gluck-Brahms, played with exquisite taste and sensitivity, and an Intermezzo and Rhapsodie of Brahms. Beethoven's sonata, op. 27, No. 7, showed fine balance and feeling for phrase and structure. A Chopin group, four etudes, op. 25, Nos. 1, 2, 3, and op. 10, No. 5, nocturne in C sharp minor and the scherzo in B flat minor, were given brilliant interpretation. An Albéniz Légende, Gnomenreigen and Polonaise by Liszt, made up the final portion of the program, and displayed outstanding technic and dash. Many encores were demanded, and granted by Miss Raymond. B.

League of Composers to Give Reception for Stravinsky

The League of Composers announces for the opening of its twelfth season a reception to Igor Stravinsky, to take place the evening of his initial New York appearance in January, shortly after his arrival from France. Mr. Stravinsky, who has become a French citizen, is coming to America to direct a number of chamber music and orchestral concerts of his own works, and the league is preparing to honor him before he sets out on an extended tour of the country.

Several concerts of representative contemporary chamber music are scheduled on the league's program, as well as the continued publication of its magazine, Modern Music. One or two productions of major importance, to take place outside the chamber music halls, are now under consideration, the final choice and details of which will shortly be announced.

The "commission plan," a new development in the league's activities, will be put into practise this season. The works of seven American composers, who have received paid commissions from the league, will be performed by seven different organizations, who, from the inception of the plan, have agreed to take part in it. Under this plan, Symphony (by Roger Sessions) will be performed by the Philadelphia Orchestra, conducted by Leopold Stokowski; Serenade (Louis Gruenberg), by the Chicago Symphony, conducted by Frederick Stock; Symphonic Poem (Walter Piston) by the New York Philharmonic, conducted by Bruno Walter; Song for Occupations (Roy Harris) by the Westminster Choir conducted by John Finley Williamson, on tour in Europe; Chorus for Male Voices (Randall Thompson) by the Harvard Glee Club in Boston; Mass for Chorus and Percussion (Virgil Thomson) by the Adesdi Chorus; String Quartet (Nicolai Berezowsky) by the Stradivarius Quartet on tour.

To carry on the work of the league and make its influence felt all over the country, the auxiliary board has been reorganized this season under the chairmanship of Mrs. Eugene Meyer, whose musical activities include a similar post with the Westchester Music Festivals. With the return to this country of Frederick Jacobi, the league's executive board now includes Mrs. Arthur M. Reis, chairman; Marion Bauer, Aaron Copland, Frederick Jacobi, Lazare Saminsky, Roger Sessions, Alexander Smallens, Minna Lederman (editor of Modern Music), and Dr. Thaddeus H. Ames, treasurer.

Gena Tenney Wins Scholarship in London

Gena Tenney, who was awarded the International Student Fellowship by Barnard College last year, has taken her year abroad as a student at the Royal College of Music in London. Barnard College seeks to promote international good will and understanding by bringing foreign students here on scholarships and by sending its own most gifted and representative girls abroad for additional work. Announcement has just been made that Miss Tenney has been awarded the Foli Scholarship in composition by the Royal College, which gives her another year's work there. She is studying composition and orchestration under Gordon Jacobs and R. O. Morris; conducting under Sir Malcolm Sargent; and piano with Fieldon. Last year she appeared in three concerts, conducting the college orchestra in works of Mozart and Beethoven. Miss Tenney is the daughter of Gena Branscombe.

Laura DeWald Kuhnle Directs Program

The Petite Theatre Groupe of the Northeastern Hospital, Philadelphia, gave an evening of short plays, monologues and pantomime in the auditorium of the Nurses Home on October 19. The Junior Trio, piano, violin and cello, assisted. Laura DeWald Kuhnle directed the program, which was a benefit for the Nurses Fund.

Marie De Kyzer's Activities

Marie De Kyzer is teaching voice in New York and New Haven, Conn. In the latter city she will present a students' recital next month. October 21, she gave a musicale at her home in Jackson Heights, N. Y., presenting Camilla Muno, soprano, Bert Brinkerhoff, tenor, Gordon Goodrich, pianist, and Charlotte Homer, accompanist. She was soloist for the Jackson Heights Choral Club a fortnight ago.

Ole Bull, Early King of the Violin

(*Continued from page 6*)

cisco to St. Petersburg, and some of his less valuable violins. His most famous instrument, one made by Gaspar Da Salo with a scroll carved by Benvenuto Cellini, was presented by his widow to the Kunstindustri Museum in Bergen. The first time Bull used this was in a private concert when Liszt partnered him in playing the Kreutzer Sonata. His Nicholas Amati and a Guarnerius are still in the possesion of his family. The Amati, which formerly belonged to Sir W. Curtis, a director of the East India Company, was pronounced by Plowden, the London dealer, to be the finest specimen of Nicholas Amati in the world.

It was at Lysöen that Bull died in August, 1880, at the age of seventy, after his return from America where he had toured with Emma Thursby, the great American soprano who died only two years ago in New York. His death created national sorrow and he was buried with the greatest honors of King and people. The whole city of Bergen turned out to mourn its renowned son as Björnson and Grieg paid their tributes at the grave. In Norway and in every country where Ole Bull was known it was realized that not only one of the surpassing artists of the time but one of the great romantic figures of the nineteenth century had passed on.

Foreign News in Brief

Gretchaninoff Celebrates Seventieth Birthday

PARIS.—Alexander Gretchaninoff, Russian composer, celebrated his seventieth birthday in Paris on October 25. A very large number of his friends and admirers in America have sent cables of congratulations, and the occasion was made a festival for him by his pupils and friends here. Alexander Gretchaninoff, one of the familiar names in Russian music since Tschaikowsky and Rimsky-Korsakoff, returns to America at the end of this season, where arrangements are being made by his manager, George Leyden Colledge, for appearances in concerts of his own compositions, and in conjunction with Maria Kurenko, Russian soprano. R. P.

Lehmann Sings Under Baton of Toscanini

VIENNA.—At a recent concert of the Vienna Philharmonic Orchestra, conducted by Toscanini and devoted entirely to Wagner, Lotte Lehmann was soloist. This followed her appearance with Toscanini at Salzburg this summer and repeated the program of that occasion. At a luncheon given in her honor following the Vienna performance Mme. Lehmann was decorated by Chancellor Schussnig with the State Gold Medal of Honor, First Class, for her attainments in the field of music. Mme. Lehmann will arrive in America in the early part of November, and take part in the San Francisco, Chicago, Philadelphia and New York opera seasons during the winter, as well as make an extensive concert tour throughout the country.

Hughes Professional Pupils in Who's Who

Two of Edwin Hughes' professional pupils, Alton Jones and Dorsey Whittington, are listed in the new edition of Who's Who in America for 1934-35. Mr. Jones, concert pianist, is a member of the faculty of the Juilliard School and head piano instructor of the Columbia University Summer School. Mr. Whittington, who during his years of residence in New York gave many piano recitals in the metropolis, is now conductor of the Birmingham (Ala.) Symphony Orchestra and president of the Birmingham Conservatory.

Hilger Trio Plays Three Concerts

The Hilger Trio recently gave three concerts within two days in Wheeling, W. Va. One was for the art department of the Women's Club, another at the Chamber Music Society (of which Mrs. G. Caldwell is president) and the third at Mt. de Chantal Academy. The Hilgers played in this city last April, and these engagements were the result. After this, they went to Shelbyville, Ky., to cities in Indiana and to Cincinnati. In these centres also they played return engagements from last season.

Chicago Symphony Orchestra Opens Its Forty-fourth Season

Frederick Stock Returns from Holiday to Receive Tributes of Large Audience in Initial Winter Concert—San Carlo Opera Company Concludes Series, Presenting Ballet by Eleanor Everest Freer

CHICAGO.—The Chicago Symphony Orchestra's first program of its forty-fourth season took place in Orchestra Hall on October 18 and 19. Dr. Frederick Stock, celebrating his thirtieth year of service at the head of the orchestra, has come back to his place in splendid fettle after several months in Europe and on his estate in Wisconsin. The prolonged rest seems to have benefitted the conductor as he now appears even more alert than thirty years ago, when as a youngster he was chosen to succeed his friend and leader, Theodore Thomas.

Dr. Stock had built a program that contained the Bach suite No. 3 in D major, Berthoven's fifth symphony, Enesco's Roumanian Rhapsody, his own orchestration of Paganini's Moto Perpetuo and the ballet suite from Stravinsky's L'Oiseau de Feu. Orchestra Hall was sold out and it made every one happy, as the orchestra management as well as the Woman's Campaign Committee have worked assiduously in their campaign to stimulate public response. That they have succeeded beyond expectations is in itself proof that even the best known orchestra needs a little stimulus instead of resting on its laurels and being taken as a matter of fact. The best known products are those that get the most publicity, and orchestral associations as well as musicians in general should follow the lead of such men as Henry Ford and Sloan of General Motors and other great industrialists who annually spend millions of dollars to make their already well-known products still better known.

If Dr. Stock had prepared a well balanced program, he and his men gave it a performance to which the most critical could take no exception. Whether it was due to the performances given this summer at Swift Bridge at a Century of Progress by the orchestra, or to the new arrangement of the players, we do not know, but it has been a long time since we have heard even from the Chicago Symphony such loveliness of tone as charmed our ears at this concert. It has generally taken two or three sets of concerts before the orchestra was a unit, but this year it scored 100 per cent from the first.

Its playing of the Bach suite was a classic. Exhilarating was the performance of the Beethoven symphony. After the intermission Dr. Stock and his men played the Enesco rhapsody exceptionally well. The violin department's playing was delightful in the beautifully orchestrated Moto Perpetuo. Dr. Stock not only has improved his health this past summer, but he also used his vacation to good advantage in orchestrating several old works, which under his pen have the flavor of our time. Considering the success of this composition it will be accorded a place on many programs throughout the season. Stravinsky's popular ballet suite also disclosed all the virtues of our orchestra in matters of tone.

The first concert of the season was from every angle a huge success and now that the symphony series has begun, may it be an artistic and prosperous one for all.

San Carlo Opera Series Ends

The successful three-week season of the San Carlo Opera Company at the Auditorium Theatre came to a close on October 28. Fortune Gallo must be thanked for what he is doing for grand opera in America. He is presenting grand opera at twenty-five cents to one dollar, all tax exempt since the San Carlo company is a non-profit organization.

How Chicago received the idea was best made known by the box-office receipts. Capacity houses were the general rule throughout the too short season, which could not be extended inasmuch as Gallo had prepared his tour and probably did not realize at the time the support that would be accorded him by Chicago opera-goers. It is said, however, that he contemplates bringing back the San Carlo company to the Auditorium for another season late in the spring of 1935.

Instead of reviewing the performances that were given during the third week, which included repetitions of Lohengrin, Aida, Cavalleria and Pagliacci and Carmen, and lone performances of Lucia, Otello, Martha and the Russian folklore ballet, Vasilissa by Eleanor Everest Freer, Chicago composer, it seems permissible to pay tribute to the personnel.

Bianca Saroya and Dimitri Onofrei are the mainstays of the company and their work throughout the season brought them the highest tribute of the press and public. Edward Molitore, a newcomer, will be well remembered for his Faust, Turiddu, Don José and Duke. Mary McCormic's presentations of Marguerite and of Juliet were among the high spots; likewise, the Mimi and Elsa of Anne Roselle. Aroldo Lindi was a pillar of strength as Otello, Radames and Canio. Mario Valle, Mostyn Thomas and Chief Caupolican divided the honors in the baritone department. Leon Rothier shone as the leading basso. Dreda Aves' appearances as Amneris and Ortrud were fine achievements. Rosalinda Morini gave satisfaction as Violetta and as Lucia; and Charlotte Simons, a Chicago girl, won recognition as Nedda and Micaela. Throughout the season the orchestra was led by the indefatigable musical director Carlo Peroni, and the stage settings by Luigi Raybaut deserve praise.

Maud Key Shelton in Demand

Maud Key Shelton, soprano of the Chicago Grand Opera Company, has fulfilled several engagements since the beginning of the month. On October 10 she sang for the Theological Seminary of the University of Chicago and on October 14, she furnished the program at the International House of the university. She has also been engaged to sing for the Rotary Club here later in the month, and has other recitals before the opening of the Chicago season on November 10.

Milo Luca to Sing in Prague

Milo Luca, baritone, left Chicago with Mrs. Luca early this month for Prague, where he is engaged to sing baritone rôles in opera.

National School of Musical Education Growing

Eva Jack, director of the National School of Musical Education, which has for its artistic advisor Lee Pattison, has surrounded herself with a group of instructors thoroughly in sympathy with the avowed ideals of the school. The school boasts of such pedagogues as Rossetter Cole in the theory department; Mr. Pattison, Miss Jack, Agnes Conover, Frederick Schauwecker in the piano department; Ebba Sundstrom, Audrey Call in the violin department; Barrett Spach and Mack Evans in the school of organ and chorus conducting; Etta Mount and Olive Hazel in the creative rhythm school; Alberta June Lowry and Gladys Gilderoy Scott in the vocal department; Harrington Shortall and Dorothy Pleasants, with Miss Jack in the academic department of the piano school.

Musicians Club Opens Season

Opening its fifty-ninth season, the Musicians Club for Women presented Else Harthan Arendt, Eva Gordon Horadesky and Stella Roberts in recital at Curtiss Hall, on October 15. Mme. Arendt offered a group of German lieder by Brahms and Max Reger and the aria Le Tasse by Godard in a finished, artistic manner. Her singing evoked the enthusiastic approval of the discriminating audience. Again she showed herself the well schooled, routined artist who can always be relied on to give joy to her listeners. The other soloists, too, won hearty applause for their contributions.

Harry Zelzer Presents Young Violinist

Madeline Coffman, who made her début in a violin recital at Kimball Hall on October 12, has won many honors in her musical career which began at an early age. In 1926, when eleven years old, she was awarded a scholarship for general musicianship at the Curtis Institute. In 1927 Frederick Stock recommended her for a scholarship at the American Conservatory of Music. She has since appeared at Orchestra Hall as soloist with the American Conservatory Orchestra and also as the winner of a contest with the Chicago Symphony Orchestra conducted by Adolph Weidig. In 1932 she won the highest place in a contest of the Society of American Musicians. In a well chosen program she acquitted herself admirably and revealed herself a young artist with qualifications which should carry her far in her chosen field. Harry Zelzer managed the concert.

De Paul School of Music Activities

The De Paul Symphony Orchestra began rehearsals on October 8, under Dr. Wesley LaViolette's direction. Barbara Sciben, pianist, pupil of Arthur Becker and faculty member, will be the soloist at the first concert in early December, when she plays the Brahms B flat concerto. The first program will feature Edgar Stillman-Kelley's New England Symphony.

Norine C. Mulvihill, attending the convention of the International Federation of Catholic Alumnæ in New York, sang at a banquet given at the Waldorf Astoria on October 12.

Walter Knupfer has resumed his interpretation and musical appreciation class, which meets as usual on Friday afternoons throughout the season. The first class was devoted to Schumann, featuring the G minor sonata, Papillons and Kreisleriana, illustrated by Beatrice Levinson, Mildred Sperry and Herbery Horn.

Isador Berger, of the violin faculty, was in charge of the eighty-one players furnished by the Chicago Federation of Musicians Union for the pageant at the Century of Progress exposition on September 16.

RENÉ DEVRIES

Metropolitan Quartet Starts Tour

The Metropolitan Quartet opened a tour of nineteen concerts in thirty-four days in Newburgh, N. Y., on October 19. The quartet consists of four American singers: Grace Moore, soprano; Rose Bampton, contralto; Edward Johnson, tenor, and Richard Bonelli, baritone. October 20 they were heard at the County Center, White Plains, N. Y., and 27 in Norwalk, Conn.

Other October engagements are: 23, Buffalo; 25, Toronto; 26, Kitchener; 29, Columbus, and 30, Pittsburgh. Bookings for next month begin November 1 in Louisville, with a concert the following day in Cincinnati; 5, they appear in Minneapolis; 6, in Omaha; 8, in Dayton; 9, in St. Louis; 11, in Indianapolis; 13, in Grand Rapids; 15, in New York City at the Waldorf-Astoria, under the auspices of the Haarlem Philharmonic Society; 18, in Hartford; and 20, the tour ends in Washington, D. C.

At the conclusion of the quartet's season the individual members will fulfill solo engagements. Miss Moore resumes her recital appearances with a concert in Chattanooga in her native state of Tennessee. Miss Bampton starts a personal concert tour which keeps her active every day until she rejoins the Metropolitan at Christmas time and which includes appearances with the Philadelphia Orchestra under Leopold Stokowski on December 13, 14, 15 and 18 in Princeton, Philadelphia and New York, singing in the Bach B Minor Mass.

Mr. Bonelli leaves directly for the coast where he sings with the San Francisco Opera: in Tannhäuser on November 26; in Traviata, 28, and in Faust, 30, in Otello on December 5 and again in Tannhäuser on December 8. On December 13 and 15 he will be heard in Otello with the Cleveland Orchestra under Artur Rodzinski. Mr. Johnson rejoins the Metropolitan in December for his twelfth consecutive season.

SYLVAN LEVIN

has been appointed assistant conductor of the Philadelphia Orchestra Grand Opera Association. Mr. Levin is the conductor of the York (Pa.) Symphony Orchestra, which opens its season on November 13. The soloists for the series are: Edwina Eustis, contralto; Stephen Deak, cellist; Frances Nash, pianist, and Guila Bustabo, violinist. (Photo by Albert Petersen.)

Wilcox Will Teach in San Antonio

John C. Wilcox, conductor of Vocal Clinics for teachers at American Conservatory, Chicago, has been engaged to give a five weeks' intensive term in San Antonio, Tex., commencing January 14. Walter Dunham, organist and vocal coach of San Antonio, is sponsoring Mr. Wilcox' engagement there. Following his Texas session, Mr. Wilcox will go to Los Angeles and San Francisco, returning East in time to appear in lectures and teaching demonstrations before the Nebraska State Music Teachers' Association convention in Lincoln, during the first week in May. He is to make a similar appearance at the convention of the Oklahoma state association in Enid, on November 30, and will close a five weeks' term in Oklahoma City on December 8.

Ida Haggerty-Snell on Radio

Ida Haggerty-Snell was narrator over Station WLIT, Philadelphia, when the Silver Songbirds coöperated with Constance H. Beauer in a Liszt birthday commemoration on October 22. The group includes Dorothy Feldman, Louis Zeper and Harold Betz, violinists; Onolee Jones, cellist, and Mmes. Beauer and Virginia Dumont, playing two pianos. The Silver Songbirds, numbering forty trained solo voices, also appeared over WNYC in New York on October 20, having been heard previously in Philadelphia and Atlantic City. Several members are pupils of Mme. Haggerty-Snell.

Arion Trio in Series in Newark, N. J.

The Arion Trio recently presented the first in a series of lectures and chamber music recitals which they are giving in Griffith Auditorium, Newark, N. J. Arthur Mendel, former music critic of the Nation, makes an informal address before each program. The members of the Arion Trio are Samuel Applebaum, violinist, Rose Danzis Parsonnet, pianist, and Charles E. Brennand, cellist.

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Brilliant Recital by Bori Launches Autumn Concert Season in Atlanta

Metropolitan Opera Soprano Warmly Applauded—Curtis String Quartet Heard—Club and Studio Programs of Interest Held

ATLANTA, GA.—Lucrezia Bori opened the All Star Concert Series here on October 18, drawing an audience of more than 4,000 music-lovers. Her immense popularity in Atlanta, where she is beloved for her many appearances with the Metropolitan Opera Company at the yearly opera festivals held every spring for twenty-one years, brought many to hear, once more, the popular artist in her first concert here. Her program was well balanced and interspersed with arias splendidly interpreted, chosen from favorite operas which she has sung here. She was the recipient of thunderous applause well deserved in every sense.

Frederick Bristol was well received as piano soloist as well as accompanist for the prima donna. Miss Bori was presented by the Atlanta Music Club and the Atlanta Philharmonic Society (Marvin McDonald, manager).

ATLANTA MUSIC CLUB OPENS SERIES

The Atlanta Music Club gave the first of the morning musicales of the season in the form of string ensemble music. Mrs. Alex C. King, Jr., was chairman and Georg. Fr. Lindner, dean of the Atlanta Conservatory of Music, spoke on Composers of the String Quartet. Mrs. Harold Cooledge was introduced as the general chairman of morning musicales by the president, Mrs. Harold C. McKenzie. Handel's Water Music and Beethoven's quartet in B flat major, op. 18, No. 6 were the works of importance which were played by Elinor Whittemore King, first violin; Frances Collins Hutcheson, second violin; Senta Mueller, viola, and Priscilla Warren Loemker, cello.

CURTIS QUARTET APPEARS

The Curtis String Quartet played at the Atlanta Woman's Club Auditorium as the first in the series of intimate concerts to be given by artists. There was electric response to every number offered.

Ben J. Potter, organist and choir director of Trinity Methodist Church, began his monthly Sunday evening organ recitals on October 7, with Ilse Dueringer, soprano, and Bert Dueringer, tenor, assisting.

The second in a series of talks on Appreciation of the Symphony was given by Hugh Hodgson, pianist and director of the Atlanta Conservatory of Music, on October 15, with Haydn and Mozart as the subject. Irene Leftwich assisted him at a second piano. The next lecture will be on the Beethoven symphonies.

The Mu Omega Chapter of Mu Phi Epsilon presented the first program in the new rooms in Cable Piano Building on October 24. An illustrated talk by a local pianist-composer, Elizabeth Hopson, who spoke on composing for the piano, was the feature. Florence Shearer Hutchings is the president of the sorority here.

The Studio Arts Building has begun activities for the season with a considerable number of musicians and professionals of other arts occupying the studios. Also Loew's Grand Theatre Building has become a convenient location for the studios of Ethel Beyer, Jennie Tutt and Earle Chester Smith, piano; and Lula Clark King, Alberta Carroll Summer, Harry Carr and Haskell Boyter, voice teachers.

YOUNG ARTISTS' DIVISION FORMED

The Young Artists' Division of the Atlanta Music Club has been organized and held its first meeting at the home of the sponsor, Mrs. Paul E. Bryan, on October 23. The president is Alice Gray Harrison; vice-president, Francis Mitchell; secretary, Edith Adair West; treasurer, Lucien Thompson.

The Atlanta Woman's Club presented Bonita Crowe, formerly president of the Federated Music Clubs of Mississippi, in a joint program with Dr. Wightman F. Melton, poet, writer and editor of Beaux Arts and Contemporary Verse, on October 24. Mrs. Crowe played original compositions.

M. S. W.

Music Notes From Coast to Coast

CALGARY, CAN.—Inaugurating the Calgary musical season of 1934-35, a delightful and refreshing program by young girls was presented in the Elgar Junior Choir of Vancouver, under the direction of C. E. Findlater, at Knox United Church. On their return home from successful ventures at the Chicago World's Fair and the Toronto Exhibition they offered part-songs, solos and recitations of a highly satisfactory standard.

Under a new and capable president, Mrs. E. J. Anderson, the Calgary Women's Musical Club opened its season of fortnightly programs on September 26 with Paul de Marky, Hungarian pianist as soloist. A well-balanced program including compositions by Bach-Busoni, Brahms, Chopin, Debussy, Rubinstein and Longas revealed the technic and artistry of the performer. An audience which taxed the capacity of the auditorium, gave liberal applause, while native Hungarians in national dress attended this success of their fellow countryman.

The second concert of this organization took place on October 10, featuring Joseph Marks, violinist, and Ralph Peacock, baritone. An excellent standard of musical worth was set by these young artists, who captivated their audience in numbers by Corelli, Dohnányi, Mozart-Kreisler, Falla, Paganini, Schumann, Allitsen, and the Prologue from Pagliaccio (Leoncavallo). Efficient accompaniments were provided by Mrs. Archbutt Cook and Mollie Pierce. F. D. F.

HALIFAX, N. S.—The Halifax concert season commenced this month with a recital by the faculty of the Maritime Academy of Music, in which Thomas Morrocco, violinist, late of the Rochester Philharmonic Orchestra, was the featured soloist.

The next important event now scheduled will be an appearance of the Hart House String Quartet, under the auspices of the Halifax Ladies Musical Club on October 23.

On October 25, Benno Moiseiwitsch, pianist, will give a recital under the auspices of the Halifax Conservatory of Music Alumni Association. He also appears at Acadia University, Wolfville, N. S., while in the province.

The Halifax Philharmonic Chorus and Orchestra will give a charity performance of the cantata Saul, using local soloists, at the Nova Scotian Hotel on November 4.

The Halifax Community Concert Association, sponsored by the Philharmonic Society, opens its 1934-35 course on November 28 with a recital by Toscha Seidel, violinist. The second event will be a recital by Carola Goya, Spanish dancer, assisted by a harpist, on February 18, 1935. A. E. G.

JOPLIN, MO.—Appearing as the opening attraction of the All-Star Concert Series for the season, Marion Talley gave a delightful performance on October 17. Her audience was composed of people from within a radius of 100 miles who are subscribers to this course, and she fulfilled expectations for them.

It was her second engagement here, and her technical control was markedly improved. The developed richness of her voice captured the listeners at once, and seven encores were demanded and received. The program was well balanced, with a popular note observed in the encores, including a hymn. Her arias were flawlessly developed, and the romantic lyrics carried rich, charming appeal.

The next presentation in the series will be Maier-Pattison on November 14. Mrs. Jay L. Wilder is the manager. H. D. R.

NEW HAVEN, CONN.—Grisha Goluboff, twelve-year-old violinist, who already has a reputation as a concert artist, is giving his pre-début New York recital in this city on October 28.

When little Grisha goes on tour in December he will have played three times publicly in New Haven, besides private musicales and chamber music evenings. Despite the fuss New Haven is making over him, he remains the same well-mannered, well-balanced youngster with a strong preference for sailboats and movies.

Mr. Goluboff, the boy's father and first teacher, emphasized that he is particularly anxious to keep the concert programs of Grisha, distinctive, but not at the sacrifice of good music. The following program will be played in New Haven (Shubert Theatre): concerto (Ernst); Chaconne (Bach); Poem (Chausson); Tzigane (Ravel); Tango (Fernandez-Arbos); Reve d'Enfant (Ysaye); Tarantelle de Concert (Auer). Sam Yaffe of New Haven, and winner of a Juilliard scholarship for several years, will assist at the piano. On November 8 Grisha will play the Mendelssohn violin concerto as soloist with the Civic Orchestra.

The Albert Arnold Sprague Chamber Concerts started the season with the Casella-Poltronieri-Bonucci Trio of Rome. In addition to the Schubert trio, op. 99, the ensemble played Casella's transcription of Bach's Das Musikalische Opfer, and an original composition by the same composer, Siciliana e Burlesca, another arrangement by Casella from the trio in D major by Muzio Clementi and the Roy Harris (1934) trio. Both transcriptions by Casella were dedicated to Mrs. Elizabeth Sprague Coolidge, who was responsible for bringing these artists to New Haven. E. K.

Boris Koutzen to Offer New York Hearing of His Sonata

Boris Koutzen, violinist, will appear in recital at Town Hall, New York, October 29, with Vladimir Padwa at the piano. He will play for the first time in New York his sonata for piano and violin, and the Sarasate Malaguena with a new accompaniment by Mr. Koutzen. The remainder of the program will include works of Bach, Chausson, Debussy, Tchaikowsky and another composition by Mr. Koutzen.

Boris Koutzen is a native of Russia, where he graduated from the State Conservatory of Russia. Following many appearances as a violinist, he came to this country, establishing himself in Philadelphia, where he became head of the violin department of the Philadelphia Conservatory of Music. He has appeared in concert at Philadelphia in the Brahms Centenary Series, at Minneapolis and many other American cities, but this is his New York début. His composition, The Trio, for flute, cello and harp, had its premiere in New York in May, and since then has been performed frequently.

Miquelle to Play in Toledo, O.

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, will be soloist with that organization in Toledo, O., on November 23, playing the Lalo concerto under the direction of Ossip Gabrilowitsch.

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London Proms Programs Close and Fall Concert Season Commences

(*Continued from page 5*)

concertos in E flat and in A, Miss Hook sang Die Lorelei, and the orchestra played the March of the Crusaders and Les Preludes. A program almost unthinkable in present-day Berlin.

More of the Berlin type was the Beethoven-Mahler program of the following evening: Beethoven's Leonora No. 3, the Eroica Symphony, songs sung by Eva Turner, two romances for violin played by Eda Kersey, and the Adagietto from Mahler's fifth symphony. Excellent performances under the direction of Sir Henry Wood.

What one could scarcely hope to hear in Berlin was the Stravinsky following Mozart and Haydn at another Queen's Hall concert. Rather poor Stravinsky, to be sure, but still a relief after Mozart and Haydn—at least, a relief if one has heard the eternal classics eternally for a year. These Stravinsky pieces were the rearrangements with new titles of old music for string quartet and pianola.

At the next concert of this series the third symphony by Bax was given—a beautiful work. The soloist of the evening was Szigeti, who played the Mendelssohn concerto in the admirable manner that has given him his great reputation and brought him so quickly to the fore.

A second soloist was Angus Morrison, who played the piano part in Constant Lambert's jazz: Rio Grande. The program also included Berlioz' Roman Carnival and an English Dance by Benjamin Dale.

Myra Hess at the Proms

On the following evening Myra Hess was the soloist in a Brahms program. To the concerto in B flat she lent her feminine charm and grace, without, however, sacrificing the truly Brahmsian vigor which the work demands. The symphony was the first and, some think, the best and it was given with the majestic virility without which it must lose its most essential characteristic.

Myra Hess was again the soloist on the next evening in a program the first part of which was devoted to Beethoven. The symphony was the Pastoral, and the concert the third. As a foil to this a work by Arnold Bax was played: The Tale the Pine Trees Knew. Splendidly imaginative music richly orchestrated. After it Miriam Licette sang Pizzetti's setting of d'Annunzio's I Pastori.

Vaughan Williams Conducts Works

Vaughan Williams was accorded an ovation as composer and conductor at a Queen's Hall concert devoted to his works. The chief of these was the London Symphony, and there was a new piece, of the folk-dance type, entitled The Running Set.

After this bit of British nationalism an all-Russian program was offered. Glinka's Russlan and Ludmilla overture, Tschaikowsky's sixth symphony, Glazounoff's piano concerto in F minor, made interesting by Stephen Wearing's playing of the solo part, an aria from Prince Igor sung by Oda Slobodskaya, the Song of India by Trefor Jones. Nothing of importance here except the Tschaikowsky.

Following this was a Bach program: two Brandenburg concertos, a concerto for two violins, one for two pianos, the third suite in D, two arias from the church cantatas. The soloists were: Henry Wendon, Margaret Balfour, Adila Fachiri, Jelli d'Aranyi, Ethel Bartlett and Rae Robertson. A notable occasion.

Myra Hess was again the soloist at a concert of this series, sharing the success of the evening with Richard Strauss whose Heldenleben was splendidly given, and Deems Taylor's Circus Day which was found amusing. Miss Hess played the Grieg concerto. The solo violin part in the Strauss piece was played by Marie Wilson.

Beethoven Choral Music

Of interest was the juxtaposition of Beethoven's Choral Fantasia for piano, orchestra and chorus, and his ninth symphony, at one of these concerts. The fantasia sounds like a fore-study for the symphony. The solo part was played by Lamond, who afterwards played Liszt's Totentanz. The choral parts were sung by the B. B. C. Chorus.

Sir Henry Wood's fortieth season of Promenade Concerts at Queen's Hall came to an end on October 6, amid scenes of great enthusiasm. The program included Scheherazade, an Indian Fantasy by Busoni played by Eileen Joyce, songs by Johann Strauss and Mendelssohn sung by Robert Easton and Gerda Hall, Handel's Water Music, Sir Henry Wood's Fantasia on British Sea Songs, and singing by the audience of Rule Britannia and For He's a Jolly Good Fellow.

A Few Recitalists

Recitals have been few, and not all of these have been important. A Matthay pupil, Marie Sloss, an American, played Beethoven, Chopin and Griffes at Wigmore Hall, and proved herself to be highly gifted. The Griffes pieces was the sonata, said to be new to London. It seemed to arouse interest.

Margaret Bissett, a mezzo-soprano, gave a recital of English songs of three centuries at Grotrian Hall. An interesting program fairly well given; but both the music and its interpretation lacked force, passion, intensity.

Ekaterina Zorina, a Russian soprano from Australia, possessed of a voice of great power and an evident predilection for opera, gave a recital at Wigmore Hall on the program of which were works by Tschaikowsky, Weber, Rachmaninoff and others. The voice has more force than flexibility. Harold Rubens, the boy pianist, was the assisting artist, and the accompaniments were played by Gerald Moore.

Hofmann Conquers

As the first artist to appear in the Master Pianoforte Series at Aeolian Hall, Josef Hofmann made the impression that is the due of his great artistry and sincerity in combination with his amazing technical command. On the program Chopin, Mendelssohn, Schumann. A crowded house. Immense enthusiasm.

At Wigmore Hall Lamond gave the third of his series of recitals at which all of the Beethoven sonatas are to be presented. Magnificent classicism.

Miette Muthesius, a German Lieder singer possessed of a voice of beautiful quality but with somewhat limited dynamic range, sang Handel, Schubert, Brahms. Accompaniments sympathetically played by Gerald Moore.

The autumn chamber music season began mildly enough with a concert by the Kutcher Quartet (Kutcher, Grinke, Jeremy and Cameron.) On the program Vaughan Williams, Dittersdorf and Beethoven.

A few days later Frederick Grinke gave a recital in association with Dorothy Manley, including Ireland's A-minor sonata and the Glazounoff concerto. Thoroughly musicianly and enjoyable performances.

Pianists and Vocalists

The Sunday Chamber Music Society at the first concert of its fifteenth season presented Ethel Bartlett and Rae Robertson in a recital of music for two pianos. With the perfect unity that has brought them fame they played Mozart, Brahms and Bach.

Winifred Christie's musicianship on the Moor double-keyboard piano was once more amply demonstrated at her recital at Wigmore Hall. The music played—especially that in the more contrapuntal and majestic idiom—sounded splendid indeed. Bach, Debussy, Chopin in part, have a rich sonority on this instrument that is impossible of attainment on the ordinary piano.

The Vienna Boys' Choir sang at Queen's Hall and won the hearts and hands of a large audience. In part-songs of various schools, and an operetta by Lortzing, the boys demonstrated a perfection of intonation, a wealth of dynamic control, and a beauty of interpretation that were amazing. Added to these qualities was the color of the vocal tone which, in itself, is sufficient to assure success. An unusual and charming offering.

Vera de Villiers, at her recital at Queen's Hall, was assisted by the composer Joseph Marx, who played the accompaniments of two groups of his own songs. The music of Schubert and Schumann which made up the balance of her program is far more worthy of this singer's impressive and beautiful vocalism.

Opera at Sadler's Wells

The season of opera at Sadler's Wells began on September 26 with Rimsky-Korsakoff's Snow Maiden, its success assured by the interpretation of the title rôle by Olive Dyer, and of her playfellow, Lel, by Edith Coates, who not only looked their parts, but sang them with fidelity and charm. The other rôles were also excellently cast, and the work admirably conducted by Lawrence Collingwood.

The Vic-Wells Ballet has also started its season, among the works given being the amusing Casella work, The Jar, heard some years ago at the Metropolitan.

Gigli Fêted

Gigli came to Queen's Hall, was heard, and conquered in everything he did. It makes little difference what this man sings; his voice and his vocalism are of such quality that they provide continual delight. His audience thought so, and greeted him with the ovation to which he is accustomed.

MARIE POWERS,

American contralto, toured in fourteen different countries recently. Miss Powers sang the contralto part in Carleton Sprague Smith's Bach wedding at Geneva. (Photo by Apeda.)

Carolina Folk Singers Organized

The Carolina Folk Singers (Maurice Matteson, director), an organization which has grown out of the University of South Carolina Glee Club, is pledged to the collecting and faithful portrayal of the American Folk Music. Their director is president of the Southeastern Folk Society of the United States, and, as a federated club, the Carolina Folk Singers have the good will and recommendation of Mrs. J. A. Jardine, president of the National Federation of Music Clubs.

The club has appeared in concert from Miami to New York City, their itineraries taking in most of the major music centres of central and eastern United States. They also have made radio appearances over the NBC chains. Many of the numbers on their programs for 1934-35 are taken from Beech Mountain Ballads and Boone Trail Folk Songs. They also offer folk-songs of other countries, Negro spirituals and two piano numbers by Henry Martin and Julian Bass.

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CONSERVATORIES and SCHOOLS

University of Louisville School of Music

LOUISVILLE, KY.—The University of Louisville School of Music began its fall season on September 13 with a gratifying enrollment. The faculty members have returned from summer vacations spent in various parts of the country. Dwight Anderson, as before, is head of the piano department, and Corneille Overstreet is artist-teacher. Others who are in the piano department are W. Lawrence Cook, Sarah McConathy, Mary Stewart, Isabel Moore, Ruth Headrick, Sarah Lewis and Grant Graves. Cara Sapin, in charge of the voice department, is assisted by J. Bertram Harmon. John Dwight Sample, artist-teacher, conducts a class once a week. The following comprise the violin department: Charles Letzler, H. Arthur Brown, Edith Rubel Mapother, Joachim von Beust and Ludwig M. Sedlaczek. In the departments of organ, cello and harp, respectively are W. Lawrence Cook, Karl Schmidt and Pauline Bessire Carleton. Instruction in orchestral and band instruments is given by Joseph Hitz, J. Thomas Jackman and James R. Elliott. Other members of the staff are Agnes M. Fryberger, teacher of music history, appreciation and public school methods; and Alice Camp and Karl Schmidt, teachers of theory and composition. Miss Lewis is a newcomer this year. She is a graduate of the Curtis Institute of Music in Philadelphia. In addition to teaching piano, she will give instruction in accompanying, solfeggio and coaching.

This professional school maintains a symphony orchestra under the direction of H. Arthur Brown (Juilliard representative). The Little Symphony, under the direction of Jacques Jolas, together with the symphony orchestra, will again give a regular season of three concerts each in which the chorus of the university will participate. Mme. Sapin, head of the opera department, will give several acts of operas in concert form. The school also maintains a number of ensembles, string quartets and wood-wind ensembles, a male chorus and a band. L.

New York College of Music

The New York College of Music is inaugurating a series of radio courses which comprise: Music in a Radio-Minded World, conducted by Franklin Dunham, educational director, National Broadcasting Company; Fundamentals in Speech Training, conducted by Vida Ravenscroft Sutton, director of the Magic of Speech Hour, NBC; Radio Continuity Writing, George P. Ludlam of the continuity department, NBC; and Music for Radio Programs, Dana S. Merryman of the program department, NBC. All these courses begin early in November.

National School for Musical Culture

Students of Hans Barth of the National School for Musical Culture, New York, who are giving complete programs this season are: Margery Todd, Rachel Mastrota Bithiah Berman, Jesse Berman, Inez Bartell, Louise Heisler, Alma Polhemus, Ernestine Schilt, Marion Holton and Beatrice Herwitch. These recitals will be held in the Salon de Musique of the Barbizon-Plaza Hotel.

On October 23, Jacques Margolies, violinst, with Rachel Mastrota, pianist and assisting artist, gave a recital in this auditorium. Mr. Margolies is an artist-student of Hans Lange. The piano recital of Mr. Barth's artist-student, Margery Todd, listed as a faculty concert, takes place on October 30.

Cleveland Institute of Music

CLEVELAND.—The orchestral department of the Cleveland Institute of Music has on its faculty, under the leadership of Dr. Artur Rodzinski, thirteen members of the Cleveland Symphony Orchestra: Josef Fuchs, violin; Carlton Cooley, viola; Victor de Gomez, cello; Gerald Fiore, bass; Maurice Sharp, flute; Bert Gassman, oboe; Daniel Bonade, clarinet; Alfred Brain, French horn; William Namen, French horn; Vladimir Drucker, trumpet; Gardell Simons, trombone; Charles Kayser, contrabassoon; Alice Chalifoux, harp. Dr. Rodzinski has begun weekly rehearsals with the Institute Student Orchestra, alternating with Herbert Elwell, associate conductor.

Arthur Loesser, head of the department of ensemble, spoke in the Comparative Arts Course, October 19, on Mahler, Reger and Strauss, to be followed by a lecture on Debussy, October 26, by Beryl Rubinstein, director of the institute. Mr. Rubinstein gave a piano recital on October 24, playing sonatas of Haydn and Beethoven, and works of Chopin, Strauss and a newly composed nocturne of his own, played for the first time. Emanuel Rosenberg, member of the voice department, appeared in recital before the Wimodausian Society on October 3. C.

May Beegle Notes

May Beegle of Pittsburgh, Pa., once again announces four series of music events for 1934-35. The Art Society, now entering on its sixty-first year presents, October 26, Gladys Swarthout, contralto of the Metropolitan Opera, and Frank Chapman, baritone; December 7, Winifred Christie in a recital on the Moor Double Keyboard Piano; January 25, Igor Stravinsky, composer-conductor-pianist, with Samuel Dushkin, violinist, and the Glazounoff String Quartet; February 22, Gregor Piatigorsky, cellist; March 8, Lotte Lehmann, soprano of the Metropolitan Opera. These events will be held at Carnegie Music Hall. The Pittsburgh Orchestra Association sponsors four evening concerts at Syria Mosque, November 15, the Detroit Orchestra, Ossip Gabrilowitsch, conductor, and Viola Mitchell, violin soloist; December 14, the Boston Symphony, with Serge Koussevitzky, conductor; January 8, the Pittsburgh Symphony Orchestra, Antonio Modarelli, conductor; and February 8, the Minneapolis Orchestra, Eugene Ormandy, conductor. For the May Beegle concerts at Syria Mosque the schedule holds, October 30, Metropolitan Opera Quartet; November 9, Rachmaninoff; November 29, Monte Carlo Ballet Russe; December 18, Don Cossack Russian Singers; December 28, John Charles Thomas; January 15, Vienna Boys' Choir; February 1, Lily Pons; February 14, Yehudi Menuhin.

Better Entertainment for Children, a course directed by Clare Tree Major, brings the Children's Theatre Company of New York in six Saturday morning entertainments at the Nixon Theatre—November 3, Aladdin and his Wonderful Lamp; December 8, Pocahontas; January 12, Nobody's Girl; February 16, Dick Whittington and his Cat; March 23, The Prince's Secret; April 20, Under the Lilacs.

Viola Mitchell Returns for American Concerts

Viola Mitchell, young American violinist, who has studied with Joachim Sevcik and Auer and for three years with Eugene Ysaye, has returned to her own country. During 1934-35 America will hear Miss Mitchell with the Boston Symphony under Serge Koussevitzky, in three appearances in Boston and New York; with the Chicago Symphony, Frederick Stock, conductor, two appearances in Chicago; the Minneapolis Orchestra, Eugene Ormandy, conductor, one appearance in Minneapolis; the National Symphony Orchestra, Hans Kindler, conductor, one appearance in Washington, D. C.; the Detroit Orchestra, Ossip Gabrilowitsh, conductor, one appearance in Detroit and one in Pittsburgh, Pa. Miss Mitchell has the exclusive rights to perform the Malipiero violin concerto in America this season.

The young artist is a native of Pittsburgh, where she was born in 1911. During the seasons 1932 to 1934 she played with many European symphony orchestras, including the Amsterdam Concertgebouw, Paris Symphony, Rome Augusteo, Venice Symphony, London Symphony, Antwerp, Brussels, Verviers, Dresden, Hague Residentie, Haarlem, Arnhem, Nigmegen, Marseille, Breslau, Groningen and Bordeaux. May Beegle of Pittsburgh is her personal representative. Miss Mitchell plays with the Detroit Orchestra in her native city, November 15.

Constance Beardsley De Haven on Coast

Constance Beardsley De Haven, pianist, who was responsible for recitals at the MacDowell Club, New York, last season, accompanied by Mr. De Haven, is on her way to San Francisco, via the Panama Canal. Miltonella Beardsley, her mother, following her vacation, will resume her studio appointments on November 1.

MARY CLUTE,
artist-pupil of Anita Rio of New York, has been engaged as vocal teacher and choir director at Fairfax Hall, Waynesboro, Va., for the term of eight months. She will give two recitals during the season. Fairfax Hall is a girls' school, situated in the Shenandoah Valley. (Franco photo.)

Alfred Lyon's Artists

PARIS.—The Alfred Lyon Concert Bureau of Paris, announces a season of important artistic attractions. Among them is Paul Robeson, Negro singer, who will be presented to Paris during the 1934-1935 season. Helba Huara, who was managed last season by M. Lyon, will give a series of recitals. Zinaida Ouzaroff is another dancer on M. Lyon's list. Other recitalists are Armand Tokatyan, of the Metropolitan, Ida Lo Presti, ten-year-old guitarist, and Roland Gundry, ten-year-old violinist. Artists who will appear with orchestra are Albert Leveque and Jacques Bronstein, pianists. Janine-Weill, pianist, and various lecturers, will give a series of lecture-recitals on Debussy, while René Talba, tenor, promises a new program.

Other artists on the Alfred Lyon roster are Gontaut-Biron, Imre Imgar, Jacqueline Schweitzer, Nin-Culmell, Ida Perin, Nicole Rolet, Georges Boskoff, Heinz Joiles and Ginette Fournier (pianists); Ruggero Gerlin (harpsichordist); Jean Champell, Francoise Sayet, Miguel Candela and Lydia Demirgian (violinists); Fernand Pollain and Antonio Sala (cellists); Lucie Dewinsky, Lotte Leonard, Isobel Lamond, Bola Fiszel, Jeanne Montfort, Carolina Segrera, Nika Monastri, Fernand Faniard, René Discazzo, Claude Rougenet, Ernst Lottorff, Pierre Falk, Leonid Oganovsky, Rafaele Cocelli and Lel Quartet (singers). M. Lyon presents his artists in Paris, throughout France, and in various other European countries.

Crooks to Make Opera Début on Pacific Coast

Richard Crooks will make his operatic début on the Pacific Coast this season as Des Grieux in Massenet's Manon with the Los Angeles Opera Company on November 10. At the Metropolitan the tenor has been heard in Manon, La Traviata, Faust and Linda di Chamounix, and this season will be heard in three additional operas. While touring the Pacific Coast in concert and opera this fall, Mr. Crooks will give a recital in the Civic Auditorium in Pasadena, Cal., on November 7. Following his operatic début on the Pacific Coast, Mr. Crooks will appear with the San Francisco Opera on November 19 in Manon, and on November 28 in Traviata.

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New York Opera Route Inaugurated

State Federation of Music Clubs Begins Its Project for Presenting Young American Artists in Permanent Itinerary

GENEVA, N. Y.—The New York Federation of Music Clubs presented as its first performance, in its projected state-wide opera route, Verdi's Aida at Geneva on October 10, under the direction of Stuart Gracey, state chairman of opera.

An enthusiastic and appreciative audience of over 2,000 people filled the theatre and gave every evidence of being more than satisfied with the work of principals, orchestra and chorus.

The orchestra and chorus were made up of federated groups in the Finger Lakes Section and included singers and instrumentalists from thirteen towns in that locality. They were sponsored by the Finger Lakes Association.

The principals were selected by audition and the personnel was: Aida, Grace Whitfield; Amneris, Elizabeth MacKeowen; Rhadames, John Barr; Amonasro, Leslie Doerschug; Ramfis, Arthur Walter; High Priestess, Elizabeth Kelleher; Egyptian King, James Jennings.

Alexander D. Puglia of New York City as conductor welded his forces into a splendid ensemble, considering the amateur status of the orchestra and chorus, although the former was augmented by some fine professional players. Mr. Stivenello as stage director furnished a colorful picture as to scenery and costumes and had his singers, numbering 150, well in hand. Elizabeth Westmoreland acted as off-stage conductor and prompter and the ballet was directed by Helen Finnerty.

Mr. Barr carried off first honors, singing the difficult part of Rhadames with fine tone and ringing high notes, as well as excellent diction. His operatic experience with the Juilliard Opera and the New York Opera Comique enabled him to give a fine dramatic performance. Mr. Barr is a state and district winner of some years back in the Young Artist Contest of the National Federation of Music Clubs.

A close second was Miss Whitfield as Aida. Her lovely voice and fine stage presence made an excellent impression. Miss MacKeowen, the Amneris, also presented a beautiful stage picture, arrayed in the costumes of Louise Homer, who had coached her in the part. Noteworthy was the singing of Mr. Jennings as the King, a youngster of nineteen. His fine bass voice showed promise for the future. The other principals were adequate and the entire cast performed their rôles with smoothness and effect.

The list of honorary patrons was headed by Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, Governor and Mrs. Herbert Lehman and Mayor and Mrs. LaGuardia.

The honorary artist patrons included major American singers, as well as several conductors.

The New York Opera plan, originated by Mr. Gracey, is designed to utlize the choruses and orchestras of each region to develop a permanent opera route through the state. The ultimate aim is to provide operatic routine and experience for our young operatic singers as is done in other countries by the small local opera houses. It will also be of value in bringing opera to distant localities of the state. All operas will be done in English and American operas will have a place in the repertoire. We are informed that this is the first performance of Aida to be given in the United States in English by an all Amercan Company. B.

I See That

Willem van Hoogstraten, conductor of the Portland (Ore.) Symphony Orchestra, arrived in America on the SS. Albert Ballin, October 19.

* * *

Margaret Halstead, soprano of the Metropolitan Opera, returned from Europe, October 18, on the SS. Washington.

* * *

A program comprised of Coquette (Arensky), La Mosquee (Ippolitoff-Ivanoff) and Tarantelle (Rachmaninoff) will be presented by Frances Hall and Rudolph Gruen, November 4, in their regular weekly two-piano broadcast from WEAF.

* * *

Sylvia Lent, violinist, plays in Milwaukee, Wis., on November 26, appearing with the Arion Musical Club at the Pabst Theatre.

* * *

Ninon Vallin, French soprano, arrived in New York, October 24, by the SS. Champlain, for appearances with the San Francisco and Los Angeles opera companies and for a concert tour of this country.

* * *

Viola Mitchell, violinist, was among the passengers landing in New York from the SS. Champlain, October 24.

* * *

Grace Leslie gives a recital at Skidmore College, Saratoga Springs, N. Y., November 19. While in this vicinity the contralto also will give a similar performance in Utica, N. Y., November 13, this appearance for the Community Concerts Association there.

* * *

Josephine Forsyth's setting of The Lord's Prayer was broadcast by the Welsh Madrigal Choir of Chicago (Robert Gomer Jones, director) on September 30 over an NBC coast-to-coast network. Miss Forsyth is the composer of three new songs, which will be published soon, among them Precious Wee One, dedicated to her daughter, Phyllis Myers.

* * *

Ralph Downes, organist, gave a recital in the Princeton University Chapel on October 21, playing works of A. Vivaldi (arranged by J. S. Bach), J. S. Bach, S. Karg-Elert, Widor, Reger, Scarlatti and Charles Tournemire.

* * *

Joseph Monaco, tenor, gave a recital at Town Hall, New York, on October 12, presenting operatic arias and songs. One of his own songs was programmed Capo e Pusilleco. Mr. Monaco was assisted by Marcello Sommovigo, pianist, and Salvatore Iodice, accompanist.

On November 4 Mischa Levitzki, Toscha Seidel and Victor Chenkin will give a joint recital at Carnegie Hall, New York, for the benefit of the Jewish National Fund. Mr. Levitzki's numbers include his own Arabesque Valsante (new), and Mr. Chenkin is presenting two new items, At the Rabbi's Table and Wedding Song.

* * *

On November 10, at Steinway Hall, New York, Hazel Griggs, pianist, and Helen Lanier, soprano, will present the first in a series of concerts designed especially for children and younger students. These programs offer music with illustrative verses and simple explanations to appeal to the young mind.

* * *

The artists for the second *soirée intime* of the season at the Dornay-Culp Studios, New York, which takes place November 9, will be Charlotte Ryan, soprano, Betty Poulus, contralto, and Louis Dornay, tenor.

* * *

The First Baptist Church Choir of White Plains, N. Y., will sing excerpts from Elijah on October 28, the entire choir participating, and with Frederic Baer in the title part. Elizabeth B. Cross is the choir director and organist. Rev. Charles O. Wright is pastor.

* * *

Olive Bond, soprano, gave a recital at Columbia University on October 24, under the auspices of L'Institut des Francaises. She also offered a concert early in the summer in Boston.

* * *

Virgil Fox gave the opening recital in the Wilson College, Pa., Artist Series, the end of October, at Chambersburg, Pa., and is to inaugurate the organ in the McAmis Studio, New York, next month. He will present a series of monthly pre-Christmas recitals on Sundays, at St. Mark's Lutheran Church, Hanover, Pa.

* * *

Katherine Ruth Heyman states that four piano instructors announce their intention of using Scriabin's music in their courses, as a result of the formation of the Scriabin Circle which she heads.

* * *

Granville English, pianist and composer, has been added to the staff of the New York School of Music and Arts (Ralfe Leech Sterner, director).

* * *

Mary Easter sang Mana-Zucca's I Love Life on Station WABC, October 17. Remy de Varrenne, tenor, sang the same composer's If Flowers Could Speak and Waiting over WEVD, October 16. Other artists singing Waiting are Yasha Davidoff, Boris Borowsky, Rita Orville, Roy Jarman, Lita May, Wilson Angel and Albert Chaskin.

IDELLE PATTERSON
with her husband, A. Russ Patterson, has reopened her New York studios.

Mr. Angel sang If Flowers Could Speak and De Heabenly Choir over WOV; Viola Philo featured I Love Life during an entire week at the Radio City Music Hall; John Charles Thomas sang I Love Life at his New York recital, October 14.

* * *

Lillian Jeffreys Petri, pianist, formerly of Newark, N. J., is at the head of the piano and theory department at the Oregon State Agricultural College. Mrs. Petri is an artist-pupil of Augusta Cottlow.

* * *

Frank La Forge, composer-pianist, was accompanist and assisting artist with Richard Crooks, tenor of the Metropolitan Opera, in a concert at Burlington, Vt., October 12.

* * *

Elizabeth Haynes, pianist, pupil of Ernesto Berúmen of New York, was heard recently at the Music Lovers Club of Winchester, Tenn. Miss Haynes played three groups, including selections from the classical, romantic and modern schools.

* * *

Harriet Ware and Walter Mills gave a joint recital of her compositions in Rockland, Me., recently under the auspices of the local Rubinstein Club.

* * *

Claire Alcée's operatic recital at Fayetteville, N. Y., on October 9 brought arias by Verdi, Thomas and Faccio. The same program will be repeated later at St. Anne's Auditorium.

* * *

Dan Gridley sings on October 30 at the Eastern Maine Music Festival, Bangor, Me. On November 5 he will do a concert performance in New Haven, Conn., with Margaret Matzenauer of the first act of Die Walküre. He also has been engaged by Leopold Stokowski to sing the tenor rôle in the Philadelphia Orchestra's four performances of the B minor Mass in December.

* * *

Toscha Seidel, violinist, will be guest artist on the Chevrolet Hour over the nationwide WABC-Columbia network, October 29.

Mr. Seidel will be heard in a violin recital on Prince Edward Island on November 29. Among his activities this season, Mr. Seidel will tour the Province of New Brunswick in November. On November 27 the violinist will play in St. John under the auspices of the Community Concerts Association of that city at the start of his engagements in this section.

* * *

En route to the Pacific Coast in October where he is scheduled to sing in both opera and concert, Richard Crooks will give a recital at the University of Illinois, Urbana, Ill., on October 30.

* * *

The chamber music series under the auspices of the People's Symphony Concerts of New York will include Barrère-Salzedo-Britt in one of their programs for flute, harp and cello on January 4 at the Washington Irving High School.

Another engagement for Barrère-Salzedo-Britt this season will be in Stamford, Conn., on the Community Concerts Course of that city.

* * *

Wilkes-Barre, Pa., will hear the Hall Johnson Negro Choir on March 18 when that musical organization appears in concert for the Community Concerts Association of that city before proceeding to fulfil various Mid-western dates on the same itinerary.

Musicians' Emergency Aid Launches Campaign

With Mrs. Vincent Astor presiding, a group of music-lovers and public-spirited citizens met at Dr. Walter Damrosch's New York home on October 17 and, after careful consideration, it was decided to launch a campaign to raise $400,000 for the Musicians' Emergency Fund by public subscription. Dr. Damrosch accepted the chairmanship of the campaign committee; Mrs. Astor will head the special gifts committee and David Sarnoff consented to become chairman of the men's committee. Elizabeth Polk will form the junior committee. The steering committee, of which Dr. John Erskine is chairman, will consist of Dr. Damrosch, Mrs. Astor, Mr. Sarnoff, Thomas J. Watson, Lawrence Tibbett, Mrs. Charles S. Guggenheimer, Walter Naumburg and Hermann Irion. Paul D. Cravath will act as campaign treasurer. Campaign headquarters will be set up at once in Room 1117 at 113 West 57th Street, New York. The campaign is to be launched on November 1 and in the meantime the organization will be perfected and the various divisions appointed by the respective chairmen. With the raising of a fund of $400,000 it is estimated that the urgent needs can be met for three years and that this is probably the last time it will be necessary to make such an appeal.

Walter Damrosch will have the coöperation and support of an Artists Committee in the forthcoming campaign to raise a fund of $400,000 for the Musicians' Emergency Relief when it opens on November 1. This fund, which was primarily started for the relief of members of the musical profession, has developed phases of rehabilitation and reconstruction. In answer to the suggestion that leading concert and operatic artists join him in this effort, acceptances had been received, as of October 21, from: Frances Alda, Paul Althouse, Katherine Bacon, Rose Bampton, Leon Barzin, Harold Bauer, Abram Chasins, Richard Crooks, Doris Doe, Carl Friedberg, James Friskin, Ossip Gabrilowitsch, Fraser Gange, George Gershwin, Dusolina Giannini, Frederick Jagel, Werner Janssen, Hans Kindler, Otto Klemperer, Serge Koussevitzky, Fritz Kreisler, Hans Lange, Hulda Lashanska, Josef Lhevinne, Emanuel List, Mrs. Edward MacDowell, Guy Maier, Queena Mario, Daniel Gregory Mason, Nina Morgana, Lee Pattison, John Powell, Sergei Rachmaninoff, Artur Rodzinski, Felix Salmond, Carlos Salzedo, Gustav Schützendorf, Toscha Seidel, Alexander Siloti, Albert Spalding, Paul Stassévitch, Olga Samaroff Stowkowski, Grete Stueckgold, Gladys Swarthout, Lawrence Tibbett, John Charles Thomas and Cyrena Van Gordon. In accepting the invitation all offered to assist in every possible way to assure the success of the campaign.

Mrs. Vincent Astor is now organizing her Special Gifts Committee and David Sarnoff is mobilizing a representative group of public-spirited citizens for the Men's Committee for the campaign. Elizabeth Polk has already held one preliminary meeting of the Junior Committee.

Berta Gerster-Gardini's Career

Berta Gerster-Gardini, head of the school of singing established by Etelka Gerster, with branches in New York, Berlin, Dresden, Bologna and Cincinnati, is the daughter of the Italian impresario Carlo Gardini, descendant of a noble family, and Etelka Gerster, the great soprano. Etelka Gerster was, like Melba, the pupil of Mathilde Marchesi, who was in turn the product of Garcia, teacher of Jenny Lind. Mme. Gerster-Gardini thus traces her pedagogic descent from distinguished sources.

Etelka Gerster went into retirement with her husband at Bologna, following her career in Italy, Germany, London and America. In 1896, on insistent request of the German Empress, she opened the Gerster-Gardini School in Berlin. Besides Mme. Gerster-Gardini, those who come from this school include Sigrid Onegin, Lotte Lehmann, Julia Culp, Clara Butt and others.

Mme. Gerster-Gardini made her official début as Gilda in Rigoletto at the Staatsoper in Berlin. When only sixteen, she sang before the Empress of Germany at a tea given at the palace. After this she was commanded to sing at court on many occasions. Following her operatic début in 1917, Mme. Gerster-Gardini gave many performances and recitals.

Upon the death of Etelka Gerster, the school of singing continued under her daughter's direction. In 1928 Mme. Gerster-Gardini opened the New York branch on the fiftieth anniversary of her mother's début. In addition to the musical knowledge and experience that Mme. Gerster-Gardini brings to her work, she is an accomplished linguist. She has sung under the direction of Ottorino Respighi, for a long time accompanist to

BERTA GERSTER-GARDINI

Etelka Gerster, and she was associated with Caruso, Puccini, Richard Strauss and others equally prominent, who frequented the Gerster home.

Press Comments

EUGENE GOOSSENS

The opening pair of concerts of the Cincinnati Symphony Orchestra season included two compositions by the conductor, Eugene Goossens. Reviewing these, the Cincinnati Times-Star said: "Mr. Goossens' two compositions, By the Tarn and Rhythmic Dance, were well played by the orchestra. By the Tarn was heard in quartet form last season at a chamber music concert. Its orchestral dress deepens and enhances the calm darkness of the music's mood and adds to its lovely descriptiveness. The Rhythmic Dance was more applauded, as lively music is apt to be, but in no way effaced the admiration won for By the Tarn."

The Cincinnati Post: "His By the Tarn is an exquisitely tranquil musical picture of a mountain lake. One feels, while listening to this number, a desire to sit beside just such a lake and day-dream. His Rhythmic Dance, in contrast to the other composition, is a vigorous dancing melody. Mr. Goossens, who included these works at the insistence of his friends and admirers, received an abundance of applause."

The Cincinnati Enquirer: "Then came the little Goossens piece (By the Tarn) with its exquisite loveliness, and, though there was plenty of applause, the most convincing indication of appreciation was the sigh of sheerest pleasure which swept over the house as the final tones died away."

NEVADA VAN DER VEER

Nevada Van der Veer, newly appointed head of the voice department at the Cleveland Institute of Music, was heard in the opening recital of the season there. Jean Martin Buck was the accompanist. Herbert Elwell, music critic of the Cleveland Plain Dealer, wrote: "It was essentially an exhibition of superior vocal equipment put to the service of intelligent musicianship. The mere physical attributes of Mme. Van der Veer's voice are of the finest. It is opaline and iridescent, brilliant for a mezzo-soprano, and exquisitely graduated to soft, rich tones of crystalline purity. The singer's expressiveness is of an inner tranquillity, a quiet exuberance supremely at home with Schubert, Wolf and Strauss, whose inmost secrets she unveils with an eloquence that at moments reaches beyond mere dignity and simplicity of style to a level of grandeur and true nobility that leaves one profoundly moved."

Toscha Seidel Engaged for Community Concerts

Toscha Seidel, violinist, is to appear extensively on Community Concerts Courses this season. Among his engagements under local units of this organization are concerts in Decatur, Ill., at Milliken University; in Ontario, Can.; and Halifax, N. S.

Moniuszko's Halka to Be Sung at Hippodrome

Moniuszko's opera Halka will be given its first performance in the season of the Cosmopolitan Opera Association at the New York Hippodrome on October 29. Artists of the Polish-American Opera Company will give the performance.

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Publications

Reviewed by R. M. Knerr

Book

Musical Form and Matter, by Donald Francis Tovey.

The eminent British pianist and musical authority contributes a thoughtful and witty essay on aesthetics, originally delivered in the series of Philip Maurice Deneke Lectures at Oxford. Though the whole makes but a small brochure, it is full of substance, and in the course of it Prof. Tovey administers hard knocks to some popular modern fallacies. He particularly makes a plea for considering every work of art as a unit, a perfect microcosm in the case of masterpieces, and denounces the point of view which tries to fit a work into a historical sequence and prove that it is not valid art because the æsthetic theory on which the composition is based does not happen to be in favor at the present day. Art, he argues, is not created by rules but finds its own form by the necessity of its content, and this form itself shapes future scientific theory; a fact which the history of music well bears out. (Oxford University Press, London; American agents, Carl Fischer, Inc., New York.)

Guide to Violin Literature (Führer durch die Violin-Literatur), a critical, systematic catalogue, arranged according to technical difficulty, by Albert Tottmann; brought up to date from 1901 to the present and newly arranged by Dr. Wilhelm Altmann, director of the music division of the Prussian State Library in Berlin (in German).

A standard book, first issued in 1874, has now been entirely revised to include much old-time literature as well as the contemporary works of the last three decades. The scientific standing of Dr. Altmann is a guarantee of the accuracy of the contents, which show a truly Germanic attention to detail. After each musical work or pedagogical treatise there is a brief description of the quality, scope and uses of the work. (J. Schuberth & Co., Leipsic.)

Operetta

Dawn Boy; Indian operetta in two acts and three scenes; book and lyrics by Cecily Allen; music by Oscar Rasbach.

A somewhat ambitious production, with a story about the Indian hero, Dawn Boy, who gains the boon of rain for the tribe by his exploits and wins the fair Silver Dew. There are dramatic dialogue and stirring ensemble effects. For a really elaborate and unusual production for schools and other organizations, this work is recommended. The composer has painstakingly employed so-called "Indian" motives, and also provides not a few melodious choruses and lively dances. There are two girls' and three men's singing parts (though the solo of the Rain God may be omitted), male and female choruses, and one for children, in addition to speaking parts. There are two stage settings. (G. Schirmer, Inc., New York.)

For Chorus, Solo Voices and String Orchestra

Choral Triptych, by T. Carl Whitmer.

A rather grandiose composition in three parts with a tinge of Oriental mysticism. The score is a setting of verses largely by the composer, and is offered in a vocal-piano reduction. The first part, entitled Eternity, opens wtih a bass solo proclaiming that "The camel of God moves in the orbit of the sky-dome's base. . . . Its magnet is Eternity." The contralto enters to sing of "night, stars and the moon, a wind, a sheet of light, a dawn, a day" in climactic measures preluding the entrance of the full chorus on a vigorous theme.

The second number, When God Laughed, has a text from the book of Job and by Mr. Whitmer, and provides considerable florid detail, pages of "breathless" dramatic writing of staccato nature. The final section, called Love, is a quieter and rather lengthy panegyric, by the tenor soloist and chorus in which the imagery recalls the Song of Songs. There is no doubt that much of the choral writing would "sound" effectively, especially the *ppp* conclusion, whatever one may think of the pseudo-philosophical verbiage of much of the text. (C. C. Birchard & Co., Boston.)

Sacred Work for Mixed Voices

Missa Gotica, op. 20, by Hans Gebhard; short Mass for three mixed voices, with organ accompaniment.

A modern German contribution to liturgical music, with Latin text. The writing is severely simple, on plain song models, but with many passages of modern harmonic coloring. It is an austere composition of much dignity. The six traditional sections of the Mass which are usually set by composers here occupy only twenty-one pages. The work is published both in score and in separate parts for cantus, alto and baritone, with organ accompaniment. (B. Schott's Söhne, Mainz; American agents, Associated Music Publishers, Inc., New York.)

For Piano Solo

Fourth, Fifth and Sixth Suites, by Emil Frey.

Emil Frey, a Swiss virtuoso and composer, formerly active in Berlin and as professor at the Moscow Conservatory, has written six suites, comprising twenty-four pieces for piano in various forms. These suites are published singly and the numbers are also available separately. They are the work of an accomplished musician, a virtuoso of the older school, and are compositions of Romantic cast, which require a pianist of developed technical attainments. Especially worthy of respect is the contrapuntal skill exhibited in such numbers as the Fugue and the Passacaglia. (Gebrüder Hug & Co., Zürich and Leipsic; Associated Music Publishers, Inc., New York.)

Reflection, by Margaret Hawkins.

This is a brief and eloquent little piano study in which a characteristic "question and answer" subject undergoes considerable harmonic transformation in its repetitions. There is a chromatic development of this theme about midway of the two-page number, *accelerando e crescendo,* and a simple, quiet conclusion. Has the earmarks of individuality, although a slender contribution. Grade 3. (G. Schirmer, Inc., New York.)

Mélodie D'Amour, by Charles Huerter.

A cheerful, lilting theme, the opening measures of which suggest a familiar old English folk dance tune, is linked to a rather sentimental closing cadence which has done honored duty these many years. Although it is somewhat lacking in melodic and rhythmic variety, there is a bright and attractive tripping quality about the piece, which is marked *molto espressivo.* Grade 3. (G. Schirmer, Inc., New York.)

Eight Preludes, op. 62, by Francis Hendriks.

A rugged individuality informs these piano pieces, which are fairly conservative in idiom but vigorous in their use of bold choral effects, the writing being predominantly "vertical." Several are cast in ¾ time and a few are simple and lyrical, but the composer seems most at home when he is hammering out rich-sounding harmonies. The final piece in particular pushes the dynamic scale rather far. Throughout the pedal indications are scrupulously marked. (G. Schirmer, Inc., New York.)

Songs

Botsford Collection of Folk-Songs, with English versions by American poets; compiled and edited by Florence Hudson Botsford; in three volumes.

Originally issued under the auspices of the Y. W. C. A. in 1922, this three-volume collection is one of the rarest gatherings of folk-songs now available in translation to the American public. The revised edition, made in 1929, includes much new material, the bulk of the contents never having been translated into English. Not only songs of the usual European nations are included, but also many rare gleanings from the American continent and the Far East. Most of the songs have a single vocal part (though there are a few in two-part harmony), and each has piano accompaniment. The original text is provided as well as the English version. These paper-bound books, in uniform format, each containing more than 200 pages, are inexpensive and of rare worth. (G. Schirmer, Inc., New York.)

Sweet Little Jesus Boy; words and music by Robert MacGimsey.

A modern entry in the "spiritual" division, though a trifle more sophisticated than the genuine Negro devotional song, is this apostrophe to the young Jesus, the text written in dialect. Mr. MacGimsey, a lawyer born in the South, shows marked talent in his recapturing of the Negro's method of song. This work, he states, is to be sung "with the simplicity of a lullaby to a child." The melody is rather of the Sweet Chariot type, with its syncopated notes and falling cadences. It should be done with pronounced naïveté and simplicity in order to make its effect, especially in the *ppp* conclusion, where the voice of the singer dies away. There is a medium voice version in F major and low voice in D major; range, one octave from the tonic in each case. (Carl Fischer, Inc., New York.)

* * *

Reviewed by F. W. Riesberg

For Mixed Voices

Spring Song, words by Evelyn Linden; music by Boris Levenson.

This part-song for mixed voices, planned to be sung without accompaniment, is composed by a musician known for his Russian Nationalism, for Levenson specializes in music of his native land. There is no hint of this in Spring Song, however, which is bright music with graceful melody and effective harmony. The range for all voices is reasonable, soprano encompassing low F and ending on high G. Altogether, a well written and charming work; "sure fire" if sung with brightness. (Boosey & Co., Inc., London, Sydney and New York.)

Song of India, English text by Douty; music by Rimsky-Korsakoff, arranged by Boris Levenson.

This arrangement follows the Rimsky-Korsakoff original faithfully throughout, the soprano and the alto voices alternating in carrying the languid, chromatic melody. Much of it has a humming accompaniment. Soprano range from low D to sustained high G. Peculiar to this famous song is the pedal-point accompaniment bass G, continuing through sixty-two measures. (Theo. Presser Co., Philadelphia.)

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ROBERT GOLDSAND,
pianist, on holiday in the Austrian mountains at Millstatt. He recently concluded a tour of South America and Europe, during which time he was absent from America for one season. Mr. Goldsand will come here in January and play in both the United States and Canada. A Town Hall recital is being arranged by his managers, Haensel and Jones.

QUEENA MARIO and WILFRED PELLETIER,
of the Metropolitan Opera, arrive in appropriate style to give an "old-time concert" at the Forty-Niners' Playhouse in Whitefield, N. H. "Bill" Chase of the New York Times built the playhouse out of his barn. His father built the car, which dates back to 1904 and still runs.

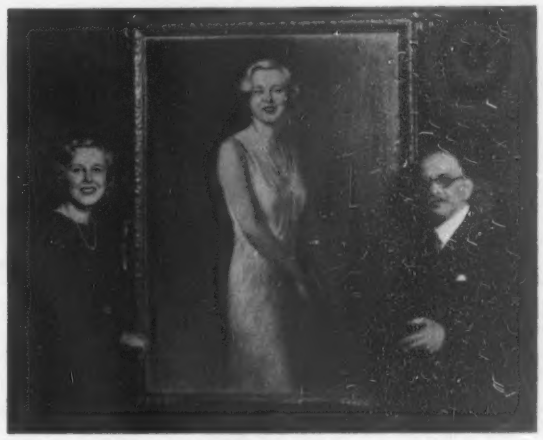
SYLENKA,
Spanish dancer, and Irving Schwerké, Musical Courier representative, in Venice this summer. This is not the first (nor will it be the last) time that people have been photographed in this pose in Venice.

EDWIN HUGHES AND HIS REPERTOIRE CLASS AT THE WASHINGTON COLLEGE OF MUSIC,
Washington, D. C., which meets the last Saturday in each month. The present season is the fourth of Mr. Hughes' engagement as a guest teacher at the college. Mr. Hughes is seated at the piano in the picture. Second from the left in the top row is Fanny Amstutz Roberts, president of the college. Julia Schelling, sister of Ernest Schelling, and guest of the class, is the fourth from the left in the top row. Robert Ruckman, pianist of Washington, who will give a recital at the college on October 27, is at the extreme left of the picture.

CHARLES HAUBIEL,
pianist and composer, on a holiday at Hingham, Mass., where he spent three weeks in September. During this time he gave several lecture-recitals.

PHYLLIS KRAEUTER,
cellist, on a holiday in the Berkshires. Miss Kraeuter appeared on August 19 in Pittsfield, Mass., playing the Schubert quintet with the South Mountain Quartet. This concert was in the chamber music series under the direction of Willem Willeke.

EMY-LOU BIEDENHARN,
contralto, in Hollywood during her recent motor trip through California.



JEAN TENNYSON
and her portrait by Arthur Halmi, whose paintings of Jeritza, Mary Garden and Geraldine Farrar are among his best known works. (Photo by Peter A. Juley & Son.)

(See Inside Front Cover for Additional News Pictures)

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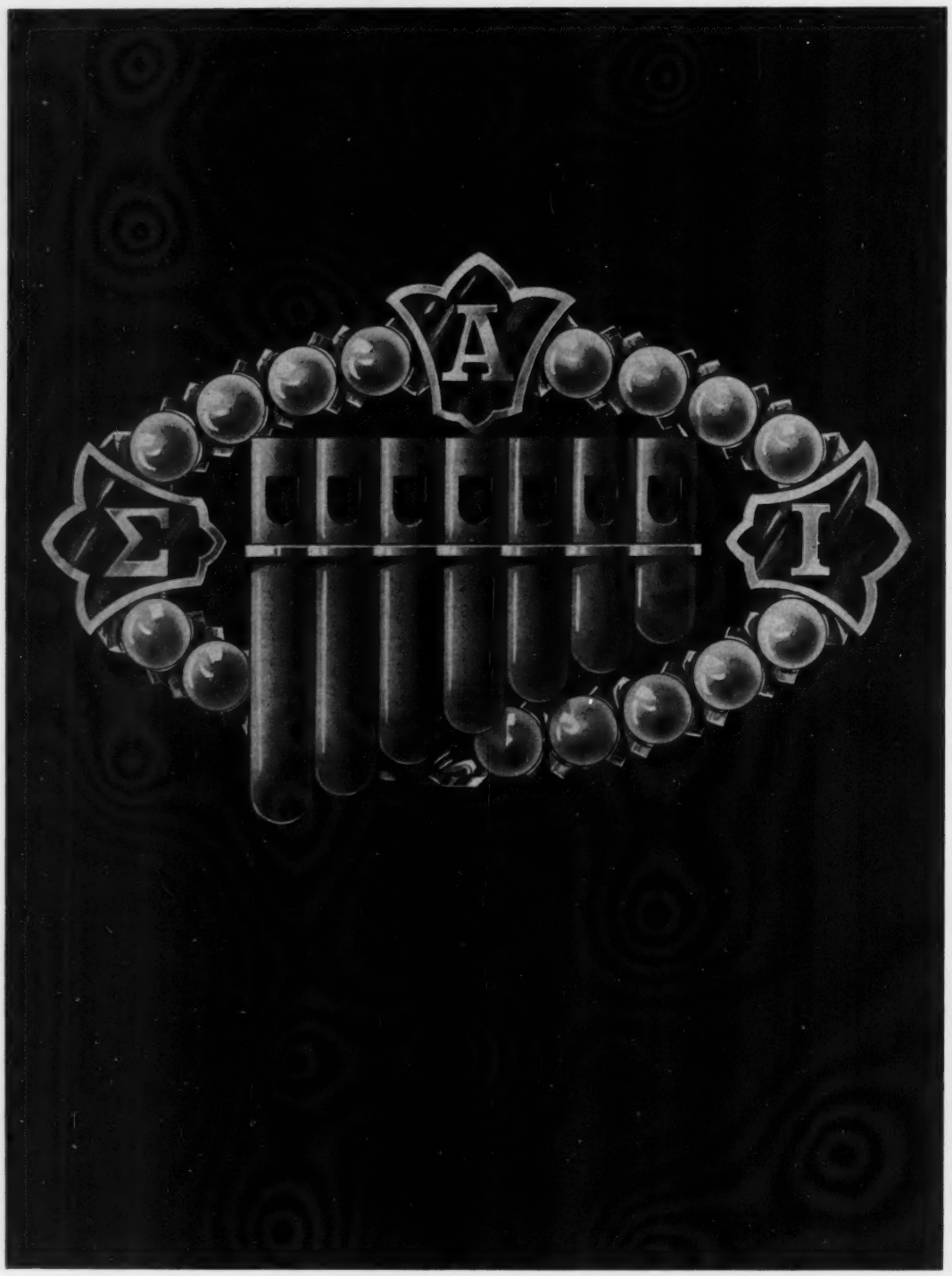

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